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August 1989

Newsletter 5

"The glory of creation is in its infinite diversity and the way our differences combine to create meaning and beauty."

Honorary Members: Gene Roddenberry, Richard Arnold, Susan Sackett, George Takei and Guy Vardaman

Hello, everyone, welcome to Newsletter 5.

July 12th was the 20th Anniversary of Star Trek first being screened in Britain. BBC Television Scotland and Radio Scotland got in touch with Janet to help them contact fans in Glasgow who would be willing to be interviewed about their involvement in fandom. Possibly due to Laurence Olivier's death BBC Television didn't go ahead with their plans but member Linda Wood gave a very good, professionally sounding interview on Radio Scotland. Congratulations, Linda, you are becoming a very experienced 'ambassador' for fandom.

We'd like to say a big thank you to Karen Sparks whose help has been invaluable to Janet, especially with Sheila and Valerie being away the two weeks prior to newsletter compiling weekend. Karen must be getting nervous about answering the phone - "Karen, could you do..." "Karen, Walter Koenig is on TV-am, I am sure you would like to..." I don't think Karen realised what she was letting herself in for when we found out she had a compatible computer.

Valerie and Sheila want to thank Janet, who carried most of the burden of this newsletter while they were on holiday. We know it meant a lot of extra work for her, and we appreciate it. (Leave this in, Janet!)

Now on to business. Do you want the good news first or the bad news? The good news (we hope!) is that this newsletter is threatening to be even longer than the last one. The bad news is that we've reluctantly decided to increase membership by £1.00 on the UK rate and slightly more on some foreign rates. We had to make the decision whether to increase rates or, as from the next newsletter, reduce the length to 36 pages to allow for sending renewal forms out. We just don't feel we can give you the kind of newsletter we want to in 36 pages. Fandom is much more diverse these days and we want to be able to print something in the newsletter for everyone. As well as keeping you up-to-date with the news, we want you to be able to use the newsletter as a forum for discussing any aspect of ST which interests you. We have recently been joined by quite a few members who have just found out about ST fandom and everything is new to them; hopefully many more fans will join fandom with the coming release of STV and TNG should be coming to our screens not long after that. We want to welcome these fans and try and fill them in with some of what they have missed over the years. We also have many foreign members and it is interesting to discuss fandom in different countries. There is just so much scope that it doesn't make sense to have to scrimp and leave things out just to keep the newsletter down to 36 pages. The new rates will allow us to go into the second rate of postage as necessary and to send out occasional flyers, like con registration forms, which may be of interest to members, plus important news updates.

The new membership rates allow (hopefully) for the increase in postage and we hope

to hold them for as long as possible. While we want to bring you interesting newsletters, we don't want to price the club beyond what members are able/willing to pay. We will accept half year memberships if members prefer to pay a smaller amount. The new rates come into force straight away but you won't need to pay them till you are due to renew and we are honouring outstanding enquiries at the old rates. The new annual rates are UK £5.00; USA Air \$13.50; Australia Air £9.00; Middle East £7.50; Europe £7.00. We may have to readjust the foreign rates when we get the new postal rates but we are keeping our fingers crossed.

Please keep sending in your letters, reviews and articles - for goodness sake don't start thinking that since we are getting plenty of submissions we don't need yours. We do! Letters are what keeps the club alive and so far we've not held any letters over which have arrived by the closing date, but if we do they will appear in the following newsletter. Any held articles and reviews will appear in the first possible newsletter allowing for balance etc. The more we get the better chance we have of printing something for everyone. You can enclose an SAE with articles if you want an acknowledgement and some indication as to when we intend to use them. If you have an idea for an article but don't want to write it because you are not sure what interest there will be feel free to write to Sheila or Valerie for advice (don't forget an SAE).

There has been considerable interest shown in the definition of terms used in ST fandom; however none of those writing have given specific examples. We are trying to compile a list but we would grateful for your input.

If you are wondering why we have no original series actor profile this time, Marcia Pecor has written away for more up-to-date info on the actors and it had not arrived in time for her to do a profile for this newsletter. We should have one for the next newsletter.

Helen White asked us to thank everyone who has sent in their votes for the IDIC Opinion Poll, and please would everyone else who wants to vote do so as soon as possible, as she hope to get a report done for the next newsletter. Come on now, if you haven't sent in your vote get pen to paper, it is difficult to get a viable result from 6% of members.

Thank you to Liz Caldwell, Sandie Cayless, Sheila Cornall, Jayne Dearsley, Joyce Devlin, Karin Embacher, Mark French, Gloria Rizz, Christine Hornby, Maria Muhlman, Mike Mullen, Irmgard Pohrer, Karen Sparks, Martin Stahl, Staff of DRI, Jill Tallentire, Lesley Walker and Elaine Wells for sending in used stamps for The Guide Dogs for the Blind Association.

We hope to see as many of you as possible at Rec-Con in Leeds.

Janet, Sheila, Valerie 16/07/89

OBITUARIES

Merritt Butrick 1960 - 1989

We were sorry to hear from Richard Arnold at Sol III about the death of Merritt Butrick. Merritt died in March after a long illness; he was 29.

Star Trek fans will remember Merritt best for playing Kirk's son David in STII: The Wrath of Khan and STIII: The Search for Spock. He guested as T'Jon in the ST:TNG episode "Symbiosis".

Lucille Ball

We recently heard of the death of Lucille Ball, who was 77. She died suddenly on April 26th, after an open-heart operation in a Los Angeles hospital.

Many of you will know that it was at the Desilu studio, owned by Lucille Ball and Desi Arnaz, that the first two series of Star Trek were filmed. Paramount took over the studio in 1968.

Desi Arnaz died of cancer in December 1986

Marjorie Hill

We were sorry to hear from Elaine Thomson that Marjorie Hill, a Star Trek fan of long standing and member of both STAG and the Aldershot and Area ST Club, passed away on 16th June, 1989. Marjorie was a contributor to STAG N/Ls and had attended several conventions. She will be sadly missed.

If any members who knew Marjorie would like to send a card to her family: husband Colin, and son and daughter Ryan and Laura, their address is

LATEST STAR TREK NEWS

STAR TREK V

STV opened in the States on June 9th. The release date in Britain will either be October 20th or the 1st or 2nd week in November.

On the first day of release, STV overtook the new Indiana Jones movie to go straight to the top of the box office takings chart; it's the best opening day performance ever for a Trek movie. What is disturbing, however, is that Walter Koenig said in the TV-am interview on Thursday 6th July that STV is not now doing so well at the box office, and he thinks it may be the last film.

Reactions to the film seem to be varied. So far we've only seen a couple of write-ups but word is that the film has been slammed by the critics. Some fans seem to like it although they find the story a bit weak, others think the humour is over played.

There have been various reviews of STV on British TV, two we know of were CINEMATRACTIONS 2/6/89 and ENTERTAINMENT TONIGHT 11/6/89.

Rex Holman who plays J'onn also played Morgan Earp in "Spectre of the Gun".

"The Ultimate Trek: Search for God" Datebook June 4th, 1989

One and a half page write up on STV and interview with Shatner.

"...The \$32 million film still retains the kind of space-opera action that fans expect, and allows the beloved crew regulars... to interact with each other in expected and unexpected ways.

Jerry Goldsmith's score recycles some of the themes from the previous films, thus giving this new adventure a sense of comforting continuity. ...Also in evidence is the kind of crew-member humorous interplay that helped make the last film successful.

In short, 'The Final Frontier' is a crowd pleaser that meets all the traditional standards of the series and builds on the 'Star Trek' mythology and relationships."

"Captain Kirk's Risky Enterprise!" Chicago Tribune, June 4th, 1989
3 page article and ST quiz. Not really a review, more an interview with the cast. Interesting but nothing really new.

"Big Guns Battle at the Box Office!" Daily Express June 1st, 1989

One and a half page article about the big films being released this summer.

"Star Trek producer Harve Bennett describes it as 'like an Olympic summer - wall-to-wall events.'

Leonard Nimoy ...says the Movie Wars could wreak a horrible toll: 'I have two theories, one is that when there are a lot of good movies many more people will come to see films - so the pie gets larger. Theory No 2 is that you just have to carve up the pie into smaller pieces.'"

Sunday News Leader Staunton VA July 2-8, 1989

"...In sixth was 'Star Trek V: The Final Frontier,' the William Shatner-directed sequel that seems overwhelmed by the summer competition. After opening strongly two weeks ago, 'Star Trek V' has disappeared into a box-office black hole, and grossed only \$3.7 million last week-end."

STAR TREK: THE NEXT GENERATION:

Work on the 3rd season was due to start on July 13th. Word from the States is that Pulaski is out and Crusher is back. Hopefully we'll have more details on this for the next newsletter. There will be 26 episodes in the 3rd season.

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STAR TREK: THE NEXT GENERATION - More Second Season Episodes by Karen Sparks

CONTAGION" written by Steve Gerver and Beth Woods

Picard takes the Enterprise into the Neutral Zone in response to a distress call from the galaxy class starship, U.S.S. Yamato, which is suffering massive systems failure. They arrive just in time to witness a terrible explosion which totally destroys the Yamato. Almost immediately a Romulan vessel appears on the scene, demanding that Picard withdraws his ship...and then the Enterprise systems begin to fail.

"THE ROYALE" written by Keith Mills

Debris from a 21st century NASA spaceship is found orbiting Theta Eight, and simultaneously, in the harsh environment of the uninhabited planet's surface, a structure is discovered within an oxygen envelope. Riker, Data and Worf beam down to investigate and find themselves in a busy Las Vegas Hotel, where they soon realise they cannot communicate with the ship, and cannot even leave the building. They mingle with the other 'guests', trying to learn more about what is happening, and the only clue is a badly written novel called "The Royale Hotel" found in the bedroom of a dead man.

"TIME SQUARED" Story by Kurt Michael Bensmiller, Teleplay by Maurice Hurley
A Federation shuttle appears out of nowhere in space, and a puzzled Picard orders it beamed aboard. Riker and Worf go to the shuttlecraft bay to examine the craft, and discover it is one of the Enterprise's own, even though none of theirs are missing. Unconscious at the controls is Captain Picard...who is still on the bridge. Geordi notices the shuttle's clock is six hours ahead of their time, and accesses a visual log which shows a shuttlecraft leaving the Enterprise only seconds before the ship is destroyed in a massive explosion.

"THE ICARUS FACTOR" Story by David Assael, Teleplay by David Assael & Robert L. McCullough

Riker is given twelve hours to decide whether to accept promotion to captaincy of the Aries. His decision is complicated by the civilian advisor/strategic attache who comes aboard to brief him on the dangerous mission ahead - his father, from whom he has been estranged for fifteen years. Meanwhile, Worf is behaving strangely, and Wesley has an idea about how to help him.

"PEN PALS" Story by Hannah Louise Shearer, Teleplay by Melinda M. Snodgrass
Wesley gets a taste of the problems of command when he is appointed to take charge of an extensive geological survey (conducted from the Enterprise) of a star system where the unstable planets live fast and die hard. Data answers a lonely whisper from the dark, and creates a difficult task for the command officers in deciding what the Prime Directive really means.

"Q WHO" Written by Maurice Hurley

When Picard refuses Q's request to join the Enterprise, the ship is hurled violently through space to meet their future - an alien race more powerful and deadly than anyone aboard (except Guinan) has ever encountered.

"SAMARITAN SNARE" Written by Robert L. McCullough

Weasley has to go to Starbase 515 to take Starfleet exams, and finds himself piloting the shuttlecraft with an unwilling passenger aboard - Captain Picard, who has been ordered by Pulaski to report there for an urgent medical operation. In command of the Enterprise, Riker responds to a ship's distress signal, and sends Geordi over to help the seemingly stupid aliens with their engineering problems - and they hold Geordi hostage.

"UP THE LONG LADDER" Written by Melinda M. Snodgrass

Worf becomes indebted to Pulaski when she covers for him when he contracts an illness embarrassing to a warrior. A Terran colony is beamed aboard the Enterprise to save them from their doomed planet, and they create chaos. A second colony nearby is dying out and needs help that the Enterprise officers are unwilling to give.

SOME TITLES TO COME: "Man Hunt", "The Emissary", "Peak Performance" (info STAG)

(Thanks for info & cuttings: Jacqui Clarke, Pam Clarke, Sheila Cornall, Terry Griffiths, Christine Hornby, Anne MacKenzie, Judy Mortimore, Marcia Pecor, Karen Sparks, Mark Stewart, Edward Woo)

STAR TREK IN THE NEWS

The purpose of this column is to let you know which magazines to look out for as well as letting you know some of what has been printed in the papers. Most magazines are available from the book shops listed at the end of the newsletter or in the Merchandising column.

STAR TREK OFFICIAL CLUB MAGAZINE 68 June/July

"Where No Man... 1 page interview with Howard Weinstein about his TNG novel "Power Hungry".

"William Shatner- Exclusive Interview" 4 pages on Directing STIV, with some nice photos.

"Stewart Moss" 1 page article about the actor/writer who played Joe Tormolen in "The Naked Time" and "By Any Other Name".

"Rod Loomis" two-thirds page article on the actor who played Dr. Paul Manheim in the TNG episode "We'll Always Have Paris."

"Nichelle Phillips" 1 page article about the actress who played Jenice Manheim in the TNG episode "We'll Always Have Paris".

STAR TREK V THE OFFICIAL MOVIE MAGAZINE (Starlog)

"Tour of The Final Frontier" 3 page article on a visit to the set.

"Producing Star Trek V" article giving some background info on STV.

Plus articles on William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Nichelle Nichols, Walter Koenig, Laurence Luckinbill - Sybok, David Warner - St. John Talbot, Tex Holman - J'onn, Charles Cooper - General Korrd, Spica Williams - Vixis, Todd Bryant - Captain Klaa and Cynthia Gouw - Caithlin Dar
"Special Effects" 5 page article.

A nice magazine with lovely photos.

STARLOG 145 August '89 "The Laughing Vulcan" 4 page article about Laurence Luckinbill who plays Sybok.

"Captain's Discretion" 3 pages Part 2 of an interview with William Shatner

"Me and My Makeup Artist" US May 29th, 1989

1 page article about Michael Dorn and Michael Westmore who does Worf's makeup. Dorn

says they have become quite close since the series began as because of his makeup they are the first ones on the set and the last to leave. Westmore has improved and refined Worf's looks over the course of the series. He made the spine larger on Worf's head and gave the brow more of a scowl. Westmore says it takes 2 hours to put Dorn's makeup on and removing it is a painstaking 20-minute job.

"Captain of his Own Enterprise" Guardian June 3rd, 1989

Article about Patrick Stewart saying that he is resting in London before starting in Hollywood on the third series on TNG. Patrick is 48 and he has a tastefully unpretentious house in Chiswick. He stays nine months of the year in Los Angeles. He has a house where he can look across a lake to where Laurel and Hardy and Buster Keaton made some of their first silents.

Regarding TNG Patrick says, "I am not content just to receive the script, learn the lines, pick up my cheque and go home. Our show is about ideas and it has a philosophy. How we handle 20th-century problems in a 24th-century context is particularly significant... I can't keep my nose out of these things. They will be putting me in my coffin when that happens. I am told, 'Patrick, you would not get away with it on any other show.' I tell them it kind of goes with the territory - they got me for good or ill, and they seem to be stuck with me."

"Trek of the Trade - The Enterprise Culture" Television Week 15-21 June 1989

Excellent 2 page article giving some interesting info on TNG.

According to Nielson TNG was the number one first-run series on television among men, teenagers and women aged 18-34 and 18-49.

...In early episodes, there seemed to be some pretence of a tripartite sharing of power on the Enterprise deck, perhaps because hierarchical military structures were considered an unenlightened leftover from the late 20th century. But Captain Picard - of the balding dome and curt accent - has emerged as the unchallenged power, the pivotal character and controlling force of the series. Stewart exudes authority and presence, and manages to keep the proceedings away from space control kitsch. His strengths also probably explain why Number One, played by Jonathan Frakes, has failed to emerge as a youthful foil."

At the end of the article it says TNG will be broadcast in Britain in 1990 - let's hope it is correct.

On the defection of writers from the show Maurice Hurley, a co-executive producer on TNG says, "You have many strong people involved. Sooner or later, one clear vision has to step out. It may not be the best vision for the show, but, in the long run, it's better for the writing staff. Yea, there was a lot of rewriting done and it bruised some egos, but I think it was really necessary."

"Requiem for Star Trek?" Video Today July 1989

2 page article about TNG on video. The writer of the article criticises TNG on the cast, music, rewriting original stories - in fact, just about everything.

(Thanks for info and cuttings to Karin Embacher, Barbara Ellams, Lesley Hatch, Anne MacKenzie, Gloria Rigg, Karen Sparks)

STAR TREK V: THE FINAL FRONTIER - REVIEWS

A Two-Sided View of Star Trek V: The Final Frontier by Marcia Pecor

Ignorance can sometimes be a blessed thing. When I saw Star Trek IV for the first time (among many) I was newly initiated into fandom and did not belong to any fan clubs or subscribe to zines or newsletters. Consequently, I knew nothing about the film. Out of a long-standing respect and admiration for the original crew of the U.S.S. Enterprise, I wanted to see the film and was therefore able to enthusiastically accept and appreciate the production on its own merits.

However, I could not claim ignorance (or innocence) this time around, having 'grown-up' in the world of Trek. Thus, before recently viewing Star Trek V: The

Final Frontier, I - like many - had been made privy to the plot, subplot, characters, locations, creatures, etc. Actors such as George Takei and Walter Koenig were candid (as far as possible) with the fans and, obviously, someone on the inside of Paramount was very candid to the tabloids. In short, we fans knew what to expect. Or did we?

Naturally we all wondered if STV would be able to top STIV, which is a tremendous burden for any movie sequel to bear. Perhaps that is why, when viewing the film, one should examine his or her viewpoint. Should STV be viewed as a 'sequel'? Or should it be judged on its own merits, singly, as an individual episode of the series would have been?

I saw 'The Final Frontier' twice; once with my husband, sister and her spouse, and again at a matinee with my two boys. The viewings were two singularly different experiences, which I feel aptly demonstrate how one's approach to a film can 'make it or break it.' Therefore I shall attempt to critique the film from two perspectives in the following areas: Direction/Production, Score, Post Production/Special Effects.

First Viewing (or 'Gee, Paramount, will it make money?')

I was hypercritical, perhaps, when weighing Bill Shatner's direction with Leonard Nimoy's. But Bill's work, overall, held up. The story was faster-paced than movies I-III, while retaining a good deal of the deprecative humour we enjoyed in 'The Voyage Home'. It reminded me of the original series. The characters were well-defined and closer-knit; I liked the fact that 'non-Trekkers' were finally getting some insight into the triad relationship. The other characters did not have the prominence they may have enjoyed in STIV (not counting Nichelle Nichols), but their parts were well-defined. Walter Koenig has a wonderful part where he finally takes charge. I won't divulge too much about that, but it got a laugh out of David, my husband, who is not a Trek fan.

Cursed with the gift of prior knowledge, I was aware that a half-brother to Spock would not even be considered by Pocket Books for a new novel, because it supposedly violates standards set by Paramount. Why they chose to circumvent their own rules is beyond reckoning and many fans were, no doubt, offended by this bending of the rule (especially the ones who write). Therefore I was predisposed to dislike Sybok, and see him dispensed with in order to 'make it right' again. I was impatient with the scope of his character, feeling he overshadowed the regulars more than once. After all, he was a fluke, a tool to make the story work.

The score didn't meet previous standards: it didn't *satisfy*. Remember the 'Vulcan Theme' of STII - the strange, slightly oriental strains which lent themselves to Spock's new maturity? Remember the all-new Star Trek theme we were treated to in 'The Voyage Home'? Well, don't look for them in 'The Final Frontier'. Instead we hear the opening measures of 'The Next Generation' (originally borrowed from ST:TMP)! Ladies and gentlemen, that is a slap in the face. Don't misunderstand me - I thoroughly enjoy TNG and my family never misses an episode - but it is such a huge success in the States that, when the theme is heard, the cross-section of our country expects to see Picard and his group, not Kirk, et al. This is a travesty! Music is a strong subliminal element, evoking emotions and associations which we are sometimes unaware of, but are there nevertheless. Other than the quietly pleasant camping theme, I found the overall score entirely forgettable. This film deserved better.

Special effects is a touchy subject. Often techniques, if finely honed, are branded as 'too slick', or 'too routine'. On the other hand, if new, innovative techniques are tried, they often fall to the critic's axe because they aren't like the tried and true methods previously mentioned. Paramount left Industrial Light and Magic behind for this production, opting for Associates and Ferren of Hoboken, New Jersey. Knowing this, I was ready to blast their shortcomings - and they had some. First, the scene of the shuttle sling-shotting into the bay of the Enterprise had more of a cartoon sense about it, reminiscent of an animated character standing there one minute and gone the next - whoosh - with a little puff of air remaining.

I am not a special FX expert, but the shot left me with the feeling that it was not real. That kills a scene, and damages the viewer's ability to enter into the fantasy. My husband commented he could, several times, make out the edges of the star-fields, whether or not due to a problem in the background stars I don't know. But the warning signals sounded: 'Audiences are sophisticated today - they recognise shoddy work when they see it.' Personally, I didn't detect any problems with the stars - I would be interested to know if any of you pick up on that when you see the film.

My personal nomination for the worst FX of the year is the so-called Great Barrier. In 'The Official STV - The Movie Magazine' (Starlog), the author describes how the effects were created by illuminating fluorescent dye~~s~~ with ultraviolet light. That sounds remarkable to a novice, and perhaps it is exceptional, but the final result is blue smoke. It smacked of old outer space movies sporting a cigar-shaped rocket ship with a sparkler up its rear! Truly, I was reminded of the psychedelic light shows which used to accompany our early 70's dances (dates me, doesn't it?)

Overall, I thought Associates and Ferran fell sadly short of the cleanly realistic FX we've come to know and love from IL&M, and I promptly wrote Paramount and asked them to PLEASE GET THEM BACK.

Second Viewing (or, 'Boys, come enjoy a Trek movie with me!') -

Saturday morning matinees are something else. There's an entirely different audience (mostly younger), but with a lot of parents in tow. I felt that, having seen the film once, and without the somewhat inhibiting influence of my non-Trek husband, I could sit back and take the movie in, letting each scene 'just happen'. An amazing thing occurred - I had a much better time! In retrospect, this is why:

It was fun to see Bones, Spock and Kirk around a campfire, without the accoutrements of Starfleet or Klingons looking over their shoulders. We caught a glimpse of their natural, somewhat earthy humour, and the intertwining of their diverse personalities. There are some thought-provoking (and, no doubt, story provoking) comments made in these nature scenes which serve to clarify and further define the deep feelings the three have for one another.

DeForest Kelley and Leonard Nimoy both have meaty, sensitive parts in the film and, though Dad McCoy's death scene could be construed as controversial, it was handled compassionately. De did an excellent job in this scene - very memorable.

Kirk, though prominent in the film, played a lighter character, all-in-all, though we get a glimpse of his more introspective side occasionally; however, it is not overplayed and, for Kirk fans, will be a major plus.

Sybok - bless his heart, I didn't do the man justice! Laurence Luckinbill played the part with all he had in him, and the character (the second time around) was charismatic, driven, good, and mildly insane. He was a delightful mirror-image of Spock - exact opposites - with many insights and many flaws. He was a truly believable character and I was genuinely sorry when he met his fate.

The score and special FX still didn't impress me, though I will say I did appreciate the rear shot of the Enterprise orbiting Sha ka ree with an extraordinary beam of light slicing across her bow. The twin moons behind Uhura as she danced and sang her siren song were most impressive, something I didn't even notice in the first viewing (shows how preoccupied I was with other things, doesn't it?).

I could go on and on for several more pages discussing the good and bad things about STV, using the two different perspectives, but I think I've been given enough evidence to make this hypothesis: the less you know about a film before you see it, the more unbiased an opinion you will have of it.

This does not mean that you will necessarily like it. I've spoken with several fans who, for various reasons, either love the film or detest it. No doubt you, too, will form your own strong opinions on the subject. Therefore, in closing, I

would hope we can remember this: in the interest of LDLC, we should (1) let each new movie stand on its own merits; (2) view it in the light of a fan and an admirer rather than a personal PR person for Paramount; (3) be willing to accept new characters as long as they add to the Trek genre; (4) inform Paramount of any and all problems we see with the final production.

Encompassing the whole would be the final exhortation to judge it for yourself, and be willing to stick by your decision. You, after all, are the paying public!

A Review from a U.S. Member

I've seen the movie twice now, and think that it is - strange... It seems perfused with Shatner's own special sense of humour, and I do have a suspicion that the humour may not appeal to many. I've only seen one review of it, and not only did the reviewer completely misunderstand the storyline, but the 'tone' of it made him angry. He commented on the 'love/hate' relationship of Kirk and Spock (& McCoy, I'd guess), and thought that the movie should make up its mind, or something. The guy has a right to dislike the movie for any reason(s) he wants, but he doesn't have a right to be so tastelessly stupid in print! I think he only saw the first few and last few minutes of the movie, with perhaps a few in the middle here and there.

All the things that people mentioned as being in the movie, for all these many months, were not really that important or significant - like the blue horses/unicorns. You could hardly notice them.

The reviewer did not like the 'secular humanism' of the movie either. But the religious element, if you can call it that, is certainly not very obvious! Sybok hijacks the ship and forcibly convinces the crew to co-operate, and takes them to the centre of the galaxy to find Paradise or Eden or God. What they find is more like the devil, and IT decides to hijack the Enterprise, too! They knock hell out of it, so to speak, and escape, all except Sybok who is killed. Actually he fuses with it, like in the V'Ger transformation, but much nastier.

In fact, you'll find all kinds of echoes of all kinds of Trak and SF in ST V. There is a Star Wars bar scene, and a scene or two from Dune. And some episodes.

The worst thing is that it is badly scripted. The story, which is not all that bad, was made into a rather bad script. At least, that's how it strikes me.

Everybody hated the campfire scenes at the beginning and the end of the film, where they sat round and sang 'Row, row, row your boat...' "How quaint..." said one reviewer with an expression of disgust. I had a somewhat similar initial reaction, BUT... then I realised...

The 'Life is but a dream' line had definite significance to the film. (Spock refused to sing it at the beginning, but did at the end.) The fact that the film ended exactly where and with what it started had a very interesting effect. It made it seem very much like a dream, indeed. It also rounded out the film in the same way that a musical or poetic form that begins and ends the same does.

(I saw a review of it on TV; one of the reviewers, a woman, professed to be an avid 'Trekkie' and to have eagerly seen all the episodes and movies, etc; the other reviewer said he definitely was not - and 'was too old to become one now'. In any case, both agreed that it was DULL. The woman thought it was like a bad episode, and it was a shame that this would be the last movie - if it truly was - and that Trek had to end on such a note. She gave it two stars, the other reviewer just one.

I don't agree with them. It was anything but dull. I don't understand - what were they looking for? Space battles? Crewmembers dying? Blood and gore? Sex? I was prepared to hear the film criticised on many grounds, I hope intelligently, but not that it was dull! They did not think that Sybok was effective. They agreed that the special effects were very unspecial - I agree with that - and that the camera-work was bad.)

All in all, I'd probably call this a pretty good episode in movie form - not one of the best, perhaps, but certainly not mediocre, either.

I've only seen it twice. I'll probably go back again.

Star Trek V: The Final Frontier - Comments from Mimi English

There's great humour and emotion between all our old friends but the plot... I didn't like the way the movie ended, leaving it more vague than the book as to who the 'God-being' was; bad editing. And Sybok could have had a much better cosmetic job as a Vulcan. He looked (and in a way acted) like Jesus Christ with ears. I also didn't like the mind-reading sequence with Spock (being born) - another Vulcan instead of Mark Lenard, and the two words 'So Human' - not appropriate. Whatever Spock developed into he certainly looked Vulcan!

Spock was wonderful in it; all our old friends were great. But more info on Nimbus III was needed in the movie.

Well, I'm on my way now to see it again. Maybe I'll like it better this time.

MERCHANDISE

BOOKS - Titan pbks £2.95 Pocket Books pbks £2.95 approx depending on exchange rates
 June T24 Corona by Greg Bear Titan reprint
 Books to look out for
 July? TNG Masks by John Bornholt
 Sept?TNG The Captain's Honour by David Dvorkin Pocket Books & Titan
 Oct Cry of the Onlies by Judy Klass (Original Series)
 Nov? TNG A Call to Darkness by Michael Jan Friedman

Star Trek V: The Final Frontier novelisation by J. M. Dillard
 Captain's Log: William Shatner's Personal Account of the Making of Star Trek V as told to Lisabeth Shatner.

Official Movie Magazine: Star Trek V: The Final Frontier The Ultimate Trip (Starlog)
 (info At the Sign of the Dragon, Mark Stewart)

VIDEOS

DATLORE/ANGEL ONE: TNG episodes 10/11
 STIII: THE SEARCH FOR SPOCK £9.99

Original series tapes priced £9.99 in the shops or the same from Andromeda plus p&p.
 27/28 ERRAND OF MERCY/CITY ON THE EDGE OF FOREVER May '89

Due next: (note No. 30 is the start of the second season.)
 29/30 OPERATION ANNIHILATE/CATSPA
 31/32 METAMORPHOSIS/FRIDAY'S CHILD
 33/34 WHO MOURNS FOR ADONAI/AMOK TIME

We hear that TNG video tapes may be re-released at £9.99 starting in August.

The complete 22 episode set of ST Animations is being released in the States. Two episodes per tape @ \$12.95 each.

STV Limited-edition collection of figures. Kirk, Spock, McCoy, Sybok, Klaa; each 8-inch tall and individually numbered. \$19.95 each or \$99.75 the set plus postage. For further details write (enclose a couple of IRCs) to Star Trek V Figures, San

Francisco Mint, P.O. Box 5555, Stacy, MN 55079, U.S.A. They are not planning to start shipping them till September 1st.

Shops recommended by members:

Lincoln Enterprises, P.O. Box 691370, Los Angeles, CA 90069, U.S.A. Send a couple of International Reply Coupons for their latest colour catalogue. It will probably be sent surface and take 6 weeks or more to arrive but it is worth waiting for as Lincoln has just about everything a ST and TNG collector could wish for.
(info Ewan McKay)

ACTOR INFO

Walter Koenig was in Britain early in July to promote his film "Moontrap" which has been released on video. There was a special K-con (Koenig-con) on the weekend of July 8th; sorry we didn't have any details to give you in the last newsletter.

"Capt Kirk's in need of Bones!" The Sun, July 3rd, 1989
Star Trek's legend William Shatner broke a finger saving a fellow diner from choking to death. The 48-year-old actor - who played Captain James T. Kirk on the USS Enterprise - raced into action when he spotted the young businessman struggling to breathe after swallowing a chicken bone at a trendy Los Angeles restaurant. Thrusting his fingers straight down the man's throat, he yanked the bone out. But he must have wished Enterprise doc "Bones" had been around as the victim's jaws snapped shut and broke the actor's left index finger. Last night Shatner said: "It was a snap decision - literally."

(Ed: Before you write in Bill is 58 not 48. He was born in 1931.)

(Thanks for info and cuttings to Pam Clarke, Ray Dowsett.)

LEVAR BURTON

"Kunta, I don't think we're in Kansas anymore"*

LeVar was born 16 February 1957 in Landstuhl, West Germany, where his father was a photographer in the Signal Corps, and his mother was a teacher. At the age of 13 he entered a Catholic seminary in a small, rural town in Northern California with the intention of becoming a priest. However, over the next 2 years he gradually became interested in Existentialism, and finally decided that life in the priesthood was not for him.

He won a scholarship to the University of Southern California and began studying for a degree in drama and fine arts. He found the busy college campus a great contrast to peaceful seminary life and had difficulty settling down to concentrate on his studies. During his second year at university he was called to audition for the role of Kunta Kinte in the miniseries Roots. His portrayal of the rebellious slave was nominated for an Emmy; at the age of 19 LeVar was a household name in America. He always intended to return to university and complete his degree course, but for the next 3 years or so was kept busy appearing on talk shows and accepting film and TV parts.

However, offers of work became sporadic and gradually trailed off, and LeVar went through a period of depression and uncertainty (surely an understandable reaction after becoming a national celebrity so young and then finding that no-one seemed to want to employ him). During this period, and subsequently, he experimented with such diverse pursuits as yoga, firewalking, competing in the Dallas auto race and white water rafting in Africa.

His TV film appearances over the years include *Almost a Man* (1977); *Billy, Portrait of a Street Kid* (1979); *Dummy* (1979) - another Emmy nominated performance, this time as a deaf-mute accused of murder; *The Guyana Tragedy - the Story of Jim Jones* (1980); *The Acorn People* (1981); *Grambling's White Tiger* (1981); *Emergency Room* (1983); *The Jessie Owens Story* (1984); *One in a Million - the Ron LeFlore Story* in which he portrayed the life-story of a man who first learned to play baseball while serving a prison-sentence and went on to play it professionally, and also *A Special Friendship* and *Battered*. He has guest-starred on *Murder, She Wrote*, and *Wonderworks* and acted in the miniseries *Liberty*. Since 1983 he has hosted the highly acclaimed children's show *Reading Rainbow*. His feature film work includes the Steve McQueen film *The Hunter*; *The Supernaturals* with Nichelle Nichols and *Looking For Mr Goodbar*.

LeVar considers himself a fan of the original *Star Trek* series and when working on *Emergency Room* would spend breaks between filming discussing episodes animatedly with the film's producer - who just happened to be Bob Justman! When LeVar was called to audition for the part of Geordi La Forge, it was not his first experience at portraying a blind person - he had previously visited the Braille Institute in Los Angeles to study for a role in *The Love Boat*. Incidentally, LeVar Burton is the only member of the TNG cast to be distinguished by an entry in the American Who's Who.

(* Sign on LeVar's dressing room door)

Profile by Karen Sparks

Sources: Paramount, Starlog, ST Official N/L, People Magazine, American Who's Who

STAR TREK NEWS REVEALED BY GEORGE TAKEI AT SOL III

by Edward Woo

George said in STII they did film a sequence where Captain Sulu was in command of the *Excelsior* but it was cut from the film by Harve Bennett. George jokingly said Harve keeps ducking into his office whenever he sees George coming because of his suggestion for the adventures of Captain Sulu. In fact Harve has a cameo role as a ST Admiral in STV as he was originally an actor.

George mentioned he would like to do more Shakespeare and possibly any British TV he was offered. He found British cons more relaxing as compared to US ones in which the fans are more assertive than the reserved and polite British. Also US con ran for 2 days only, 11am - 6pm, which was very surprising.

George was able to describe a very amusing journey to his Alton Towers visit for the opening of the monorail. He missed his original flight because he had forgotten his passport and eventually realised he had thrown it away. He had to get a temporary passport the following day but the man in charge was a ST fan and produced a permanent one in twenty minutes. The next problem George encountered was yesterday's pre-paid flight ticket could not be transferred to today's flight. So George decided to use his American Express card, only to find he had left it at home, when searching for his original passport. So he got Richard Arnold to pay for it. In between all this hassle he was jogging/running back and forth between terminals, leaving his luggage behind; which was well guarded by the queued people waiting to check in, despite the fact the booking operator and supervisor said it was not possible for them to look after it.

Eventually he got his documentation correct only to find he was in the wrong terminal building. Finally he had to dash for the plane with only minutes to spare shouting "Make way for the 12:30!", banging on the plane door to let him in. A stewardess arrived to tell him the plane was delayed for half an hour.

George said he made all his connections after that only to arrive in London in

rain (he meant fog) in which helicopters are not allowed to take off. He had to wait an hour and made it to Alton Towers. On arriving Bill Shatner whispered, where he had been?, George replied, "Don't ask!"

When the Space Shuttle Enterprise was first rolled out, the whole of the ST cast was there. George mentioned it was very emotional, especially the music of ST. Unknown at the time the Senator who was making the address did not see the cast of ST sitting in the 2nd row and mentioned ST and needing a crew. Leonard Nimoy stood up and volunteered, the Senator was left speechless and then shouted "Spock." George said I think, this was the only time this Senator was speechless.

George in fact had run the London marathon this year completing it in about 4 hours, before coming to Sol. III and he mentioned he had plenty of support, despite the fact some may not have seen him jogging, more like walking it.

Remembering marathons, George recollects he did the LA marathon and the following day he had to do the helicopter scene for STIV. To not put a fine point on it his legs were stiff that morning plus he had to jump into the 'copter. Leonard, realising he had a problem, decided George needed a helping hand. The helping hand was more like a lift off, George said, but it was so painful George screamed with agony. Leonard politely said the light was bad that day and would do the scene tomorrow, which gave time for George to recover.

As for STV there is plenty of action in which George mentioned he would be riding a horse-like animal and did a lot of riding and preparation work for this role, with some of the more dangerous elements done by stunt people. The British actor David Warner plays a negotiator in the film. George said he tried to recruit Nick Tate (Space 1999) for a role, particularly for that Australian sound. The Klingons are the enemy again, and again for European release the film will be titled "The Final Frontier: STV" as it seemed to work better for Paramount.

A question at the con suggested the amount of command personnel on the bridge was too much with 3 captains and 3 commanders; by now they would have their own ships to merit their rank rather than pushing buttons. The possible Captain Sulu adventures could be the solution George said, with Chekov as 2nd officer.

At the convention BBC Open Air cameras were doing a spot on Science Fiction. In a question and answer George revealed he was 62 years old, very youthful looking. (George was joking - he had to be!) He recollects that when he did do the TV series he felt there was a quality in the programme and felt it would only run for 2 years as America does not really respect quality. In fact George was right as it only ran one more year.

George also mentioned to a viewer that there was a set of Bloopers but it was not revealed to the public as it showed the actors and actresses in unprofessional mistakes.

On STIII George answered the question about the destruction of the Enterprise and his reaction to it. Originally when he got the script pages were missing regarding that scene. George in fact asked Harve Bennett, the producer, about it. Harve replied it was deliberate and they only got the rest of it as the shooting schedule got closer.

WALTER KOENIG ON TV-am 6/7/89

by Karen Sparks

Walter's interview with presenter Richard Keys opened with an excerpt from his new film MOONTRAP, and RK mentioned that it had won an award for special effects. WK said that even though the film had only a modest budget, the use of modern technological effects was able to bring home the sense of an alien culture, and he

gave a brief outline of the plot. When asked his opinion on the likelihood of life ever being found on other planets, Walter responded that he certainly hopes so, and hopes we're not the highest intelligence in the universe. His current project is trying to mount a play in California to take on tour, called 'The Boys in Autumn', about Tom Sawyer and Huckleberry Finn meeting up again in middle age.

Talk turned to ST and WK said he still enjoys it, and it has been rewarding both financially and in terms of recognition, but the other side of the coin is that it's self-limiting and he has become typecast - he would dearly love to expand his career into other acting areas which have not been available to him during the last several years. This was one of the reasons he was pleased to portray a contemporary character in MOONTRAP, with a different set of values and a different emotional base.

WK said he thinks that the popularity of ST is one of the most extraordinary phenomena in American television. He related that STV is not doing as well as had been hoped at the box office, floundering up against the fierce competition of the Batman, Indiana Jones and Ghostbusters movies. He feels that if the box office records don't improve, the studio will be quick to assume that the ST following is waning and will cancel any future projects. His personal opinion is that THE FINAL FRONTIER really will be the last film made.

POSTBAG

Please send in your letters of comment and discussion for this section - the more the merrier. If possible could you word your letter for printing or at least indicate that it is meant for the n/l.

Mike Mullen:

Thank you for yet another excellent IDIC n/l. I liked the varied content - there seems to be something for everyone. I particularly liked the Postbag section. I liked Shell's article on the Sol III convention.

Karen Bream:

Just to add a bit more weight to the 'Constellation v. Constitution' class of the Enterprise question - my copy of the "Star Trek Technical Manual" has the Enterprise as the Constitution class (Heavy Cruiser).

My husband, David, enjoys role-playing games as well as Trek and would be quite interested in a play-by-mail game if there are enough RPG-ers of like mind!

(Ed: Are there any other RPG-ers out there wanting a game, and is there anyone willing to run a game?)

Aileen Irving:

I would like to say how much I am enjoying my membership. The newsletters are packed with interesting articles and opinions.

Moving on to the new film. I am keeping an open mind. Clips from the film were shown on 'Cinemattractions' (shown on 1/6/89). I was impressed! Action, comedy and drama are abundant and I feel this film may be the most exciting yet. Let's not put down a film we have yet to see.

I would give my views on TNG but I do not feel I have seen enough episodes to have a firm view - the videos are scarce here. Is anyone else finding it difficult to get hold of the tapes?

Christine Snow:

In answer to Joyce Devlin's question in N/L 4, "How old is Kirk and what pattern do the episodes follow?" - surely they follow as the Star Dates do. I have always thought that each star date (sd) is one day (SOLarday) and therefore each

year is 364.24 SOLardays.

Accepting this and using a pocket calculator (the ship's computer was not available), "The Deadly Years" (sd 3478.2) takes place 46523 days or 12 years 9 months prior to Kirk's birthday (8130) in STILTWOK. If Kirk was 34 then, he must be celebrating his 47th Birthday in STIL.

"Space Seed" (sd 3141.9) takes place almost 14 years prior to STII, not 15 years as Kirk says; but Kirk is not so exacting as Spock. (Besides would you be if you were trapped in the Genesis Tunnel?)

Calculating the time from "Where No Man Has Gone Before" to ST II, gives 6817.9 days or 18 years 8 months, making Kirk only 28 years 4 months old. Command of a Starship requires a most exceptional type of man, which Kirk is, but he must have shown outstanding promise and ability to have assumed command at only 28. (This fits in with Vonda N. McIntyre's novel "Enterprise: The First Adventure".)

We know Kirk was promoted to Rear Admiral about 2.5 years prior to ST-TMP (sd 7412.3) giving an approximate promotion sd of 6500, when Kirk would have been 42.

The "Charlie X" episode (sd 1533.6) takes place around Thanksgiving, which is the fourth Thursday of November. Working back from STII gives 18 years 22 days. Since Thanksgiving has to be on the Thursday 22nd to 28th November, Kirk's birthday must have been on Friday 14th to 20th December, i.e. 22 days after Thanksgiving. (This doesn't fit in with some novels, but they may have been written before STIL. I prefer to rely on the screened STs.)

The star dates can fit for Spock too. Spock's reunion with Lelia on Omicron Ceti III (sd 3417.4) was 6 years after they met on Earth, giving an approximate sd of 1225. Well prior to "Where No Man..."

"All Our Yestardays" (sd 5943.7) is 7 years 14 days after "Amok Time" (sd 3373.7). That would further explain why Spock felt the way he did on Sarpeidon. Since we can all imagine between the scenes, we should be thankful that Zarabeth was at the right place, at the right time!

As for the 5 years of the "5 year mission"; it seems to me to have lengthened to upwards of 14 or 15 years, or maybe some of the episodes were prior and after the "mission". (Even experts like D. C. Fontana can make inconsistencies, like between her animated episode and novel "Vulcan's Glory".) However in more than one episode it is implied that the Enterprise is patrolling known regions of space, rather than "boldly going where no man has gone before." In "Journey to Babel" is such a case. Indeed, Kirk's implies in his log entry that his ship is transporting ambassadorial parties because he happened to be around in the sector. (Very close to Federation space of long standing, as they were orbiting Vulcan which is close to Earth.) One can speculate until one is blue in the face as an Andorian, but after all is said and done, does it really matter? As William Shatner once said "It's only a TV show!" - I think its the ONLY TV show that's worth so much thought. So Joyce, if in doubt just remember IDIC and enjoy Star Trek just for the love of it.

Regarding Lesley Hatch's dilemma with ST-TNG Enterprise NCC-1701-D.

The ship is a NEW one - see "Encounter at Farpoint" page 8. "The first time that Jean-Luc Picard walked the corridors of the new Enterprise he was struck by the newness of everything."

It's nearly 100 years after ST-TMP (see p7 "... the new shuttlecraft... This tradition was nearly a hundred years old and dated back to the time when the legendary Admiral James T. Kirk took command of the original Enterprise."

The star dates fit too, which may please Joyce. sd 41140.7 - sd 7412.3 gives 33738.3 days or 92 years 4 months 16 days. Close to 100 years in round terms.

Re: Strike Zone by Peter David. This would be even better if read after the episode of ST:TNG "Heart of Glory" on video no. 10. But I agree with Gary (N/L 4). It is a good read. I'm sure I'd have had the same reaction as the Captain at the very end. Read it to find out.

Re: Vulcan's Glory by D. C. Fontana. I loved this book - not for the story but for the "what might have been"! I feel the whole book is Ms. Fontana's way of showing a little of why Spock is how he is, and maybe why it takes him so long to realise the truth he finds in ST:TMP. How many others will cry for him when they read it. It is lovely!

Re: My Enemy, My Ally by Diane Duane. I found the ending so touching it almost clouded out how good the plot, interplay, action and extension of what we "know" of Vulcans and Romulans, are.

I agree with Joyce - well worth reading.

Janet Quarton:

To answer Lealey Hatch's query in N/L 4 the Enterprise in TNG is a new ship. Richard Arnold told us at Sol III 1701-A was a refitted Constitution Class starship, the USS Yorktown. 1701-B was Excelsior Class; 1701-C Ambassador Class and 1701-D is a Galaxy Class starship.

The Enterprise 1701-D, according to the Writer's/Director's Guide, is twice the length of the original Enterprise and thus approximately eight times the interior volume. She carries over 1,000 people.

Regarding STV: The Final Frontier I am actually looking forward to seeing this film, which considering my negative reaction to STII & STIII, is a change. We can joke about the storyline but personally I think it is impossible to judge a film or episode just on the storyline. So much depends on how it is handled; the dialogue, the way the characters interact etc. If I had time I think I could come up with some brief storylines for some original ST episodes which would make you shudder. I say let's give the film a chance and not prejudge it.

Regarding ST:TNG, I'm loving it. It will never replace the original for me. I feel it complements the original rather than trying to replace it. I find the episodes strong and original while sticking firmly within the Star Trek universe.

Judy Mortimore:

I enjoyed N/L4, a very well-balanced and informative read, and don't these days consider myself expert enough to add much to what was said. Mike Mullen - as you probably gathered from my con retrospective in N/L4, one way systems HAVE been used in dealers' rooms, but their success depends entirely on the stewards on duty, who have to enforce them, and the tendency in later years seems to have been not to schedule specific stewards to dealers' rooms but rather to let the dealers steward themselves - which makes it impossible for them to stand in the doorways as obviously they have to be behind their tables making money! The spirit of Star Trek is, however, one of co-operation, and I suspect the introduction of too much 'formality' would lead to more problems than it cured. It certainly has in the past! Also, regarding your point about the lack of 'old series' costumes, I have to say that most of us who had them have rather reached an age where those short skirts would be offensive rather than anything else (I'm not even sure I could still get into mine - middle-age spread, you know?) and the men's costume was on the whole rather boring!

Sheila, whilst it may be true that no Star Trek con hotel has requested payment on arrival before, this seems to be becoming more and more common. The theory seems to be that it prevents a huge crush at the desk at 5 to 12 on Monday as everyone who's hung on to their room until the last minute arrives at once! Certainly both media conventions and SF conventions have been forced to adopt this practice; even at Worldcon advance payment was required. Perhaps the truth is that too many hotels have found themselves being defrauded by people who use rooms and 'escape' without

paying for them? I'm not suggesting that any Trek fan would dream of doing this, but in these increasingly unlawful times, I suspect this may be the real reason for this system being adopted.

Joyce Devlin:

I noticed your outline for the TNG episode "Unnatural Selection"; the outline brings two original episodes to mind, "Miri" and "Deadly Years". What's up - can't they get original ideas? I've seen a few episodes of the Next Gen and it felt like spot the episode. However, I must admit I did enjoy the episode where Deanna gets a baby in an amazing 48 hours ("The Child"), if only it could be as easy as that. It was original and I am looking forward to the book for that story. I never thought I'd hear myself say that. I also enjoyed the episode "Elementary, Dear Data". I like Data, the actor who plays him is super, and now that Yar and Crusher are gone the Next Gen for me could be well worth watching. Give me Pulaaski any day, she's much more convincing than Crusher. I can see the characters pulling together now. What a difference from the first season to the second, and I've only seen two episodes from the second season to date. However I still can't accept a Klingon on the Enterprise no matter what the background is. A Romulan, Vulcan, yes, but a Klingon no. I have trouble with that...

When I first saw the newsletter's back page DATA PROTECTION ACT, I said to myself what does Data need with a protection act. Trust me to jump to conclusions before I read the rest.

(Janet: Joyce, don't judge an episode from a brief outline, it is best to see it first. As a matter of interest "Wink of an Eye" and "The Lorelei Signal" both dealt with rapid aging. Also "Space Seed" and STII dealt with genetic experiments. Were these also copying the earlier episodes?)

Suzanne Shalabi:

I have just finished reading the latest newsletter. I am really impressed with it. I enjoyed: "The latest ST news", "Actor info.", "ST in the news", and "Sol III convention review"... I like the ideas of the opinion poll.

I seem to disagree with Jay Falton for never wanting to see Star Trek V. Well, Jay, obviously, we do know very little about the movie... I myself when I first heard about the idea for STIV, thought that it was foolish... You see... "crew of dead spaceship go to bring whales to answer a strange call made by a 'probe' which we know very little about, and when going back in time, Spock gets drunk on sucrose!!?!! Yeah! That was it!... every one hears about that for the first time laughs - rapidly! - at the story... then, how the hell do we like it? The important thing is the film itself, how the characters develop and how is their relationship... So far, we only know - what you can call - the principle details, but the plot as a whole seems fascinating... blue horses and gravity boots while climbing might seem really silly but swimming with "the damned pikes" - I mean whales - seemed more - you know, when the first time, you feel like that... but I do - very really - think that STV will be the best ST movie for the action and the "unreligious" scenes!

I seem to begin having new thoughts about TNG... TNG is fine despite the lack of relationship and the "Trek action-stories"... some episodes are nice, like "DataLore" which I loved and, or mostly, the episode "Encounter at Farpoint"...

Kathleen Glancy:

I suppose it could be that the elder Miss Shatner is a very talented writer for her age, and the younger one equally talented as an actress. But when I think of the performance of one Marcy Lafferty, singularly wooden even by the standards of Star Trek the Slow Motion Picture, I am inclined to think that Nepotism Rules OK.

I see we are getting into the silly season for press reports. I can see it now.

Mick Fleetwood as alien - Beam me up, Scotty.

Me, shrieking at screen - Scotty is retired, or dead, or senile, you pillock! And when he wasn't he didn't go about beaming up bloody aliens who asked him to. Except Spock, of course.

One can but hope that when Captain Picard meets the Dauphin Selia he will ask how come her title is identical to the exclusively masculine (a Dauphine was the wife of a Dauphin, but you could not get a Dauphine in her own right) titles of the eldest son of the French monarch back when France had monarchs. Sheesh, Americans are so dim about titles.

Janet, I concede that Spock could well have gone along to make sure Kirk does not break his fool neck. But gravity boots are surely not the most efficient form of safety equipment, as they seem to depend on the person wearing them catching the falling body without injuring either of them - not so easy. Some sort of machine that projects an anti-grav net or cushion would make far more sense. Spock, after all, wouldn't care a damn what made the most effective shot. These boots are still illogical.

(Janet: How about this, then - Kirk is minding his own business climbing when Spock, wearing anti-grav boots, suddenly appears floating beside him. Spock asks Kirk if he realises the gravity of his situation - whereupon a startled Kirk slips, and gravity takes over...)

Martin Stahl:

Here is my answer for Jay Felton who asked about the 'Christmas tree' in "Amok Time". In "Weltraumfieber" (Space Fever) when McCoy speaks about Spock's emotional reaction when he saw that Kirk is alive he says , "When you saw that Jim was alive your face was like that of a child standing under a Christmas tree." 'Child standing under a Christmas tree' is a German idiom which means that a person is very happy, as is a child when it sees its presents which stand in Germany under the Christmas tree. In the original version McCoy says "...in a pig's eye," and Kirk, "Well, Mr Spock, let's go mind the store." This is changed into, "He must always have the last word." - "Did you say something, Bones, or did you think loudly?"

What does 'let's mind the store' mean? My dictionary couldn't help me here.
(Ed: 'Let's mind the store' literally means 'Let's take charge of the shop'. Said by Kirk it translates as 'Let's go and take charge of things')

It would be interesting to hear from other foreign members (e.g. France, Italy or Turkey) about ST in their countries).

I have seen four episodes of TNG's second season. Although I regret that Dr. Crusher left the Enterprise (why didn't she take her awful son with her?) I like Dr. Pulaski very well. Her character is more interesting than Dr. Crusher's. I would like the second season even more if Tasha Yar had not died.

Warning - the next paragraph gives some details of the plot of ST V

What do you think about ST V? The Star Trek Central Europe was the first club that published the plot of the movie. When I read the article I was shocked. The plot is such nonsense! Spock saves Kirk with anti-grav boots, Sybok as Spock's half brother. Yes, Kirk's mind is very dynamic, but shouldn't Spock's trained Vulcan mind be more able to resist a mind meld? It is so illogical! The god-like creature isn't new. Even the Klingons appear again. And in the 23rd century it should be possible to heal a broken leg without a cast. In a German newsletter I read that at the end, Spock and McCoy toast marshmallows - the end is surreptitious advertising for a marshmallow firm. No, thank you very much, but this is not Star Trek as I like it. Shatner has failed as director. I hope the movie will be such a flop that it will be the last of the ST movies. I don't want any more movies like that.

Martin also told us that he has just finished his final school examinations. In English he had to do a composition about his choice of profession. He found

his interest in Trek very useful for this, because he reads the English version of the ST books and watches the original episodes. He also used his interest in Trek as a subject for the 'thesis' of (usually) 10 - 20 pages which forms part of the exam, and which they had a year to research and write. Writing on 'The mystery of the success of the Star Trek series in America', using 'Best of Trek' as his research source, he handed in 37 pages and got 14 marks out of a possible 15. Well done, Martin!

Fiona McGran-Campbell:

Here I am, lying in the sun re-reading a Star Trek book for the hundred thousandth time, I thought I just had to write to the Postbag Section and say how great it all is. I'm a new member of IDIC, N/L 4 was my second newsletter ever, so I'm still suffering from post-discovery-of-fandom shock. I really must go to a convention soon - you can just walk in and have a look if that's all you've got time for, can't you? I get the impression that you have to be doing something, like selling, to get in, and are there any conventions in London for us Southerners to go to?

I've got a million and one questions about fandom. I think the idea for a 'glossary of terms' is brilliant, just what new people need. Is IDIC going to produce a zine? Do I get one?

The plot of Star Trek V sounded terrible, but the clips from the film I've seen look up to normal standard. Is the Next Generation not coming out till 1990? I can't believe it! I like ST-TNG, some episodes are really good! Data is my favourite character, and with reference to N/L 4 - I thought I was going to hate Weasley too, but speaking from a teenage point of view (I'm 17) he isn't as cringe making as all that!

I get a lot of snide remarks from my family on the subject of Star Trek. They talk about 'comic-strip rubbish' and 'aren't there better things for you to do?' I'm LONELY. Are all IDIC readers in the north? Even the people I've met who say they are Trekkers are just the "Oh! I like Star Trek" type who don't know the first thing about the IDEALS, etc, and don't even know the name of 'The Great Bird of the Galaxy' - our hero, G.R.

Perhaps fandom itself ought to be publicised more? Hmm - there is something to work on...

(Ed - if you want to contact other fans living near you, why not put an ad in the newsletter? Re cons, there is a charge even for a day visit, but you don't have to be selling, etc, to go. Having paid your registration, you can spend the entire time, if you want, in the main hall or a video room watching the programme and being entertained. IDIC has three zines out at the moment - three issues of Home to Roost - and work has begun on the first issue of IDIC LOG. Unfortunately, members can't automatically get a copy; it has to be paid for - see Zine Ads. If, however, you contribute a story, some poetry or some artwork that we use, you get a contributor's copy of that issue - see Valeria's article on submitting to zines.)

Jayne Dearaley:

Thank you very much for newsletter number four... up to your usual standard! Fifty-two glorious pages, this time, too. What a club!

My thanks to Marcia Pecor for the profile on Walter Koenig - very informative! And the profile on Denise Crosby, too. These glimpses into the actors' pasts are a good idea for anyone who, like me, wants to find out more about the name behind a character. Is there any chance in the not-too-distant future of anyone attempting a profile on Brent Spiner? I have not been able to find anything about him (except for the fact that he plays Data)! Of course, I fully understand that some actors may want privacy, but surely there is some information about him somewhere?? Perhaps one member can help?

After at last viewing some clips from the eagerly awaited Star Trek V, I can

say that it does not seem half as bad on screen as it does on paper. The character of Sybok is beautifully played; and it seems that the relationship between Kirk, Spock and McCoy is explored well (if you ignore the 'Row your boat' and marshmallow toasting - or marsh'melon' as Spock calls them). I am looking forward to the film now, with my only worry being the introduction of humour. It worked all right in the previous film, but perhaps such silly comic comments as "We need all the power you can muster, Mister" are a little over the top... One thing that has been really annoying me, though, is the non-existent soundtrack to the film. Every time I see a trailer the music is either STTMP, ST II or ST IV. This is including the trailer I saw last week which proclaimed that ST V is number one in the American charts... so any excuse for the soundtrack 'not being finished' is invalid. Why have we not heard the new music? Is it Top Secret, or have the other soundtracks been combined? It's starting to get very mysterious...

Oh, and by the way, before I go; I like Wesley Crusher as well as Sheila. His character has improved a lot since the first few episodes and he is quite bearable now. As for Riker, though...yeuch! What a goody-goody! And a sexist one, too, if his performance in "11001001" is anything to go by: trying to create the perfect woman out of a Holodeck makes me sick. I'd like to see Troi attempt to make a perfect man, to even things out!

(Ed: Karen Sparks does intend to do a profile on Brent Spiner but like you she is finding it difficult to get information about him so she had been doing the other TNG actors first allowing herself more time to find out info on Brent.)

According to the article in Datebook Jerry Goldsmith's score recycles some of the themes from previous films. See more about the article under 'LATEST ST NEWS'.

Liz Caldwell:

I couldn't help noticing that in the reports on Sol III, there was no mention of Terry Pratchett. I know he isn't directly connected with ST, but he was one of the main guests at the con and I feel his name should at least get a mention. The talk he gave was brilliant, and so funny - it was one of the highlights of the con for me.

One of the other highlights was watching all the Next Generation episodes I hadn't seen. At first I didn't think I'd like it, but now I'm hooked on it. However, Teressa Abbott's letter in the last N/L gave me food for thought when she suggested watching "Naked Now" followed by "Naked Time". I didn't even have to watch them to know what she meant - I could picture them straight away and there's no comparison. I think that "Naked Now" was a bad idea, though, to do a sequel to an episode of the original series. Both series have good and bad episodes, and "Naked Now" was just one of the bad ones, whereas "Naked Time" was one of the good ones.

I have just finished reading "Strike Zone" which I looked out for after seeing the reviews of it in the last N/L. It is one of the best novels I've read for ages and the best Next Gen novel so far. I was wondering whether to do a review of another novel I enjoyed very much recently - "Time for Yesterday" by A.C. Crispin, but I decided against in case it had already been reviewed in the first N/L which I don't have. It is extremely good, though. (Incidentally, I also like "Uhura's Song")

Just one last thing I've been thinking about recently. Has anybody ever compared the different attitudes towards a hostile alien in "Man Trap" and "Devil In the Dark"? These episodes are quite similar in a way: both have an unknown alien killer on the loose, both apparently the last of its kind, but the attitudes towards the creatures are so different. In "Man Trap", no one is sympathetic towards the creature, apart from Crater who is criticised by Kirk for his feelings - "You bleed too much, Crater, you're too pure and noble." Contrast the hunt for the Salt Vampire with the hunt for the Horta - Spock says that to kill the Horta would be a crime against science and Kirk says he's sorry it has to die, but the Salt Vampire is the last of its kind too, as Crater keeps saying and he tells them "It is not a

beast," but no one will listen to him. The Salt Vampire is also killing to survive, to get food, but before Kirk and Spock actually meet the Horta, as far as they're concerned it's murdering for no reason - yet Spock is still reluctant to kill it. Any sympathy I might have for the Salt Vampire, however, vanishes when it kills Crater. He has lived with it and supported it all along but it turns against him when it thinks he will betray it. I'm pretty sure, though, that if Kirk and Spock met the Salt Vampire at the same stage in the story that they met the Horta, they'd shoot first and ask questions later!

In "All Our Yesterdays", if McCoy had been able to get through the time portal without Spock, do you think Spock would have pushed him through alone and stayed with Zarabeth?

(BD: Sheila didn't intend to ignore Terry Pratchett in her con report but she didn't see his talk. We have heard from others that he was good.)

Richard Arnold told us that "Naked Now" was originally written as a sequel to "Naked Time" but didn't get made because the original series was cancelled. It obviously had to be rewritten for TNG but it would be interesting to see a copy of the original script to see how much was altered.

Please do send in a review of "Time for Yesterday". We didn't review it in the first N/L but even if we had, three people can review the same book and the reviews will probably be different. A review is, after all, subjective. We are enjoying the reviews of the older novels and hope members are too. They sometimes remind you how good a book is and make you want to reread it.)

Ray Dowssett:

I'd like to add my thoughts to what Judy Mortimore said in her letter on the subject of IDIC. Not so much from a Star Trek viewpoint, as I cannot better what the lady herself wrote, but perhaps from how that philosophy affects our everyday life.

Personally, IDIC to me can be summed up by the use of the words "Acceptance and tolerance." Acceptance of differences that is. We all, as human beings, have our own individual "code of conduct", our own likes, dislikes, strengths and weaknesses. The acceptance in the IDIC sense to me, means to accept that others are different to myself....that the fact they have different ways of looking at things, different likes and dislikes, different priorities, even different "codes of conduct", does not make them (or me) either right or wrong, merely HUMAN. Having accepted that, IDIC should then come to mean tolerance, in a "live and let live" sense....it does not mean any of us should subscribe to the ways of others (unless we agree), but we should be tolerant of those ways. "It is not how I feel, but I respect your right to feel thus".

I believe that far too many people in life try to force others to conform to their own image....politically, religiously, etc. Even in "one to one" personal relations, whereby we often want a person we are close to to be as we would like them to be, and not be as they are. I know....IDIC is an ideal, an ideal which many of us subscribe to, but few can put into practice. I freely admit, friends, that I fall way short of what I am preaching here....this is an AIM though, a target, a goal that I believe humans should strive for. Unless we can accept and tolerate differences in our own species, what chance have we of doing so should we encounter an Alien race in space? Yet for mankind to mature into the sort of people that Star Trek pictures, this is something we have to achieve.

All of us, in our own way, should strive PERSONALLY, in our relationships with fellow humans, to "practice what we preach". We may not achieve perfection, as perfection is infinite, nor will we ever be all in accord, because each of us is an individual, but we MAY, just MAY by our efforts, make this world a better place for those who follow us. That's how I "see" IDIC...and if you disagree....well that's what I am trying to explain...good, so be it....I accept and tolerate your views...all I ask is that you accept mine. IDIC!

...in IDIC Christine Snow talks about the fact most members in IDIC (and ST fandom in general) are female. I think that at Cons at least, the ratio is far less than it used to be when I first went to a Con (UFP 80), so whilst you ladies still are in the majority...we "mere males" are getting more numerous. Mind you, having said that, being a perfectly heterosexual male, I have no objection what-so-ever in being surrounded by the opposite sex!!

I never really HAVE understood why ST seemed to appeal more to females than males, do you know why? Still, as a male who certainly enjoys feminine company...long may it do so!

Michael Simpson:

In your news of STV, N/L 4, you state that 'J.M. Dillard' is doing the novel and state 'he'll' not be allowed too much invention. J.M. Dillard is a 'she'. (Whoops!)

With reference to Joyce Devlin's letter in N/L 4, according to Funk & Wagnalls Standard Dictionary, (U.S. 1960), the H.L. Mencken stands for Henry Louis, (1880-1956), U.S. author and editor.

Helen White:

Jay Felton's comment on STV is precisely why I'm not reading anything about it until I've seen it. I don't want to go into the cinema thinking "this will be awful" or even "this will be wonderful" - I might be disappointed! I bought a copy of the movie magazine though, and it's waiting until I've seen the film, as are 3 Starlogs (so far). I can't wait!

Joyce Devlin asks what the "H" in McCoy is for. Richard Arnold says it's Horatio, because Gene likes Horatio Hornblower. I think he said it at Sol III - certainly I've read it as a quotation from him. Incidentally Diane Duane called him Leonard Edward McCoy - in the acknowledgements of "The Wounded Sky" she says William Rotsler told her this!

I liked Mike Mullen's Sol III article. It was my first con too, and I travelled for 5.5 hours to get there, then stood in a queue to register for the hotel for 1.5 hours. I am not at my best in such circumstances (who is?) and I came down to the "sea of people" in the lounge, and thought 'eek! I don't know anyone here, what have I done?' Luckily someone (gasp!) spoke to me, and from then on, I had a whale of a time. In amongst all the activities going on, I managed to see 13 episodes of TNG! This is because the first night I went to the TNG room "for a while". I went to bed at 12.00-ish. The next night "I'll get an early night" (well, it was my first con!) - bed at 1.00 am. The same occurred on Sunday night - or should I say Monday morning! I haven't enjoyed myself so much in ages!

One thing I really liked was that you could talk to anyone and they'd talk to you as if you'd always know each other - really friendly. I always have trouble in large groups of people - I tend to feel overpowered - but at the con I was fine. The whole atmosphere was great.

I'm reading "The Abode of Life" at the moment. Dear oh dear! It's like the worst kind of zine - everyone is out of character - Kirk "snaps" at everyone, is really nasty and condescending to McCoy and gets ratty with Spock. He's really stilted and unnatural - yuck. To quote Isaac Asimov - it's "Diarrhoea on paper" -"(!)

Sandie Cayless:

Unlike Teresa Abbott in n/l 4, I feel anything but indifference to TNG as Trek, although she made some valid points regarding lack of close relationships (echoed by Sue Embury later in the n/l) and our personal perceptions of the original ST. I was a bit taken aback by her comment that the men will probably enjoy TNG more than the women (that may have been a sexist comment, TAI) in the respect that it is SF with great special effects, etc., and men can write endless articles on the construction of NCC 1701 D, the operation of the computers, etc.. Now really! I'm sure that many women in fandom are just as capable as their male counterparts of appreciating the finer points of starship engineering, not to mention the intricacies of onboard

computers. As a public health engineer, I must admit that the sewerage system of the Enterprise is more in my line than her warp drive, and I cannot come to grips with more than very basic computing (although I know a girl who can!) but out there I'm sure, exist a number of construction and systems experts who can give us the benefit of their experience...

I agree entirely with Sue Embury that the Ferengi are great fun. It's the whips, I'm sure. Can you imagine a Ferengi trader selling you a can of baked beans over the counter of your local corner shop? The posture of Quasimodo, the cheek of Roland Rat and the obsequious manner of John Inman... wonderful!

Jacqueline Y. Compton:

Gary Heron is quite correct in stating that the matter-antimatter reaction produces high energy photons. I should have made it clear that I did not believe that reaction to be in process in the beam to which Spock was exposed. To be fair, there seem to be as many theories as to exactly how the Warp Drive engines work as there are writers interested in the subject, but all seem to agree that the actual mixing of matter and antimatter is contained in a very small volume which is totally shielded and accessible only by remote control. Given the processes involved, that is not surprising! I will not bore everyone by giving details of the various theories I have read, or of my own. I will merely state that I presumed the beam shown in STII to consist of 'matter' on its way to the actual mixing chamber. I find most writers plump for matter composed of protons, presumably from ionised hydrogen atoms. There was another inconsistency in the movie, in that Scott said, "You'll flood the whole compartment!" when Kirk went to open the door to the beam chamber. Flood it with what? Not radiation, as the full shielding was back in place and radiation cannot linger around waiting to spill out of the door when it is swivelled! The only thing which fits the bill is contamination, i.e. radioactive material in the air or on the surfaces. Natural hydrogen is not radioactive. I can see no merit in the use of tritium, which is. Also, even if tritium were present, humans can be exposed to pretty high concentrations of that gas without very much risk of subsequent cancer. Certainly, as it emits very low energy electrons, it does not produce the kind of affects which result in rapid death! The risk, of course, could have been of fire, since hydrogen is highly flammable! I rather dismissed that whole scene as having been written by someone with a very little knowledge of radiation, radioactivity etc; the kind of person, in fact, who thinks you need a lead wall to shield you from plutonium! (A plastic bag is perfectly adequate for the task).

I am afraid I also feel constrained to comment on J. A. Clarke's article about dilithium. I would not presume to state that element 119 does not exist, and I agree that it would be an alkali metal in the series: lithium, sodium etc. However, I can say with high probability of accuracy that element 119, if it exists, is radioactive and that its likely half-life is very short. Nuclei above a certain size are inherently unstable, the half-life depending upon the exact neutron-proton balance. Considering the isotopes of longest half-life of elements 83 on up and quoting atomic number, symbol, half-life (where 'long' means: greater than 1000 years):

Metals: 83 Bi stable, 84 Po 103 yrs.. Halogen: 85 At 8.3 hrs.. Inert gas: 86 Rn 30 mins..

Alkali metal: 87 Fr 23 mins.. (this one is exactly like 119 would be and is its immediate predecessor among alkali metals)

Alkaline earth: 88 Ra 6.7 yrs..

Actinides (inner Transition elements): 89 Ac 22yrs, 90 Th long, 91 Pa long, 92 U long, 93 Np long, 94 Pu long, 95 Am long, 96 Cm long, 98 Cf 36 years, 99 Es 34 days, 100 Fm 5 days, 101 No 3 secs..

Transition element: 103 Lu 8 secs.

No element with atomic number greater than 103 has yet been isolated.

Plutonium has been found in nature, in a place in north Africa where a natural fast breeder reactor seems to have existed, but the others with numbers above 92 have been created only as the result of the efforts of physicists!

You will notice that those between 90 and 97 have long lives. This is due to the ability of the neutrons and protons to form a configuration which brings the

neutron-proton ratio fairly close to 1.5, with a slight neutron excess. This becomes more difficult for metals, halogens etc. The shortest half-lives are of isotopes with neutron-proton ratio less than 1.5. The more protons (each positively charged) that have to cram together, the more difficult things get, so a halogen number 117 would have a half-life less than At's 8.3 hours, and so on.

We have seen dilithium crystals worn on a necklace and it is clear that they have a half-life in excess of 23 minutes. I therefore must disagree with J. A. Clarke's theory as to their nature.

My own theory is that, as they have an inner structure similar to the double helix of DNA, their composition is analogous to that of DNA. Perhaps silicon replaces carbon as their major component? Whether lithium replaces hydrogen in a couple of places in the spiral spine or whether lithium ions are trapped interstitially within the spiral, I cannot tell. I do presume that the 'lithium' referred to in "Mudd's Women" and "Where No Man..." was a similar crystal with only one incorporated or trapped lithium ion. 'Cracking' could refer to extraction of the crystals from enveloping rock. The spiral molecules might have formed as a result of extreme stress within another type of silicate rock, but it is more likely they formed like oil, by the laying down and subsequent compression of the carcasses of long-dead silicon based organisms. 'Cracking' in the physical sense followed by chemical dissolution of the unwanted materials is not an unreasonable processing method. Perhaps 'lithium' required this in certain locations, whereas the miners in "Mudd's Woman" had found crystals they could prize out with mechanical tools? The difference in appearance of crystals normally used in Warp Drive and those in jewellery is probably simply due to differences in 'cutting'. The use of the crystals in the Warp Drive is a matter of conjecture, but the production of a spiral field has always been my theory. I regard the Warp effect as the polarisation of the portion of space containing the ship such that it can 'slip' through normal space, and I presume this polarisation to be spherical.

(Ed: Blame any mistakes in the above on Janet's typing.)

YOUR QUESTIONS ANSWERED

In the last newsletter Mike Mullen asked about Gene Coon. Sheila came across this information:

GENE COON June 7 1924 - July 8 1973

Gene celebrated life. With honesty, candor, love, generosity, humor - yet he delighted in insisting he was a hard-nosed s.o.b... He was an authentic war hero... Yet he was very much against war and killing. So he built an armor around his gentle heart, of toughness and humor... Any way you looked at Gene, you saw a loving man. He loved his family... He loved people. He loved reading. He loved writing with a joy I've never seen in another writer.

Excerpts from a eulogy by John J Furia, President, Writers' Guild of America, quoted in Dorothy Fontana's adaptation of QUESTOR, which she dedicated to Gene.

Martin Stahl asks what a steward at a convention does. A steward is a fan who volunteers to help at a con. They can be asked to look after video rooms, stand guard on various doors, help with the fancy dress etc. Stewards are usually full paying con attendees; the only reward they get for giving up some of their time is a seat at the front of the main hall, maybe a steward's rest room, a party and the 'pleasure' of taking part in running the con.

YOUR SUGGESTIONS

Keith Bloomfield writes: I find Star Trek in "comic book" form is largely ignored, and perhaps now with DC Comics gaining the rights to publish a book again, beginning with an adaptation of STV and then regular Star Trek and Star Trek: The Next Generations publications a regular/irregular feature could be run.

(Ed: Since we are not really into comics ourselves we will need to rely on members to submit articles on comics. Would anyone like to have a go?)

Sue Embury suggests we advertise IDIC in Film Review or other film mags. We are going to look into advertising after we get this newsletter to the printer but we can't afford to do too much advertising. If any members would like any IDIC flyers/membership forms to send out to friends send an SAE to Janet saying how many you require.

SOL III '89 STATEMENT OF ACCOUNTS

<u>INCOME</u>	<u>EXPENDITURE</u>
Registrations 12415.00	Guests' Fees/Travel/Hotel 8240.00
Auctions/Charity etc. 1403.25	Convention Book/Badges 1173.90
Sponsored Swim 825.00	Hire of Equipment 1030.00
Dealers' Tables 502.00	Stationery/Printing/Tel. 536.80
Competitions/Raffles 325.40	Insurance/Security 246.00
Bank Interest .264.00	Miscellaneous 217.95
<hr/> 15734.65	<hr/> 11434.65
	Balance to Charity 5300.00
	<hr/> £15734.65

Cheques sent out as follows:-

Arthritis Care	4734.00
* Hillsborough Disaster	466.00
** Roby Hall Autistic Centre	100.00
<hr/> £5300.00	

* Of this sum, £66.00 was raised by the raffle for cinema tickets contributed specifically for the Disaster Fund.

** This was a special request made by a group of people on a sponsored walk to raise money for the Centre.

A record-breaking effort! Special thanks to Richard Arnold who contributed all the merchandise for the charity auction and raised almost £1,000! Thanks also to the swimmers whose Herculean efforts at an ungodly hour on Sunday morning succeeded in raising a further £825.00!! The BBC made a contribution for being allowed to film on Monday morning and, due in part to publicity in the media, registrations far-exceeded expectations (fellow organisers will know how difficult it is, two years before the event, to speculate on the number of attendees who might register!?).

One small blot on the landscape. The Charity lost £100 because we had to pay for repairs to one of the 'locusts' found behind the stage by one or two hyper-active attendees. We'll say no more on that subject.

Finally, our thanks to all those who spoke to us at the hotel, or wrote later, to let us know how much they enjoyed the convention. When the weekend is over and the spectre of things that went wrong looms large, we need the boost that your kind words give us. We do need a break - but that doesn't mean we will never put together another bid...

Our thanks to everyone for the financial success of SOL III '89

Jean, Heather, Carole, Lin, Mark.

CREATION CON SALUTES STAR TREK

by Rosemary Wild

AT THE LOS ANGELES HILTON JUNE '89! WITH GUESTS: WILLIAM SHATNER, GEORGE TAKEI, NICHELLE NICHOLS, JAMES DOOHAN, MARK LENARD, MARINA SIRTIS, JONATHAN FRAKES, GENE AND MAJEL... AND MORE AND MORE... That's a crowded 48 hours! The impressions are jammed door to door in my head and now I'm sitting in an Amtrak railways carriage behind a train that is hoisting itself up the Rockies while I try to remember it all...

There are guests, two whole days of them - one after another - from eleven in the morning until seven in the evening! It would take a whole newsletter to recall what everyone said and did but who can forget the demon tornado that is William Shatner live. He bursts on to the stage, brimming with energy, full of funny stories, engaging in a knock down match with the audience. He's devastating! The audience love it but no one dares to ask a serious question!

George Takei is as dapper as ever with a message of tolerance for the future and the story of his parents' internment during the last war. Jimmy Doohan gives a full-throated rendering of "Captain, there be whales here!" Walter Koenig, declaims that although he is "not a company man" he enjoyed making ST5 and thought the director was sensitive and considerate to the actors (this was the general verdict, it seemed). He says, though, that he does not think ST5 is as good as ST4. Mark Lenard, witty as always, gives us, by popular request "the red telephone story", plus an update on his planned two-hander with Walter Koenig. Called "The Boys in Autumn", it shows Tom Sawyer and Huck Finn as middle-aged men and is still in the planning stages.

Nichelle Nichols looks simply stunning, having lost weight especially for the movie. She tells us of the agonies of working with Spock Williams (who plays the Klingon, Vixis). One of the moments of the con comes when she tells us how she meant to leave the cast in the early days, frustrated by, "Hailing frequencies open", but was persuaded to remain by Martin Luther King because as Uhura, a black woman doing a responsible job, she was playing a new and vital role in the movement. She says she's very happy with the character development in the film.

Spock Williams is a body builder, has boundless energy, and a bright Californian tan. (A sunbed tan, she tells us, for the movie.) She regales us with tales of learning Klingonese and the work she had to do to get the part. Both she and Charles Cooper, a Hollywood veteran (hope he doesn't mind me saying that) who worked with Hitchcock and who plays General Korrd obviously enjoyed their time on the ST5 set and are clearly having great fun at the con.

The appearance of Marina Sirtis is a surprise if you think she's like the reserved, intense character she plays. Marina is... frizzy is the only word. If the fans ask silly questions she tells them! And if they ask the same thing twice she tells them off for not listening. The fans love it but a man leaves in the middle of her talk.

"She yells, "Oi, where are you going?"

"My wife's having a baby!"

She stands staring after him. "His wife's having a baby and he's at a Star Trek con!"

Another surprise comes with Jonathan Frakes. "Hugs are us!" he roars, crashing on stage, hugging armfuls of happy fans. "Kisses are us!" The fans are ecstatic. Another star with demon energy.

Gene and Majel have the last spot. Fans ask the same unanswerable questions. "Will there be more Klingons in STNG... more Vulcans... more of Q?" Each time the same polite answer: it depends on the writers. Gene says, perhaps a little tiredly, that he wishes people would leave him in peace to get on with the job of entertaining the fans. He announces that Diane Muldaur will be leaving the series

and Gates McFadden will be returning. He explains that a tension had been lost in the series which they wanted to restore.

After all this there is still the evening cabaret. We abandon this (and an enormous queue) and go to dinner with some friends.

Now the hardened con-goers among you might at this stage be muttering about professional cons and the contrast with the 'amateur' variety and I understand there has been some controversy of late in another fandom on this issue. So without taking sides, here are a few observations! Creation Cons are run to make money. They are run efficiently and they provide one factor of the 'con scene' in abundance: guest stars. (Especially at this con which is the biggest, an annual 'baash'). (In addition to the list above were Susan Sackett, Todd Bryant (Klaa in ST5), Cynthia Gouw (Caithlin Dar in ST5), Guy Vardaman and Richard Arnold as well as a very effective group of stuntmen who gave a demonstration) There is also a film room and the largest dealers' room you can imagine. If you put together all the dealers' rooms of all the cons that have ever been held in Britain... you get the idea? On the other hand it was necessary to queue each day for seats in the hall (the LA Hilton put their three ballrooms together) if you wanted to get anywhere near the front. Some fans did not go to bed on Saturday night, they began queuing at 1 am. This led to people keeping seats for others and the resultant outrage of those who had been waiting since the early hours. With some thought about a seat numbering system of some kind, all this might be avoided.

At a professionally run con, fan access to the guests (with some exceptions) is limited to their formal appearances. But you do get to see them. There is no fan run programme of talks and discussions or evening activities (the cabaret was a first at this con) and if you are very shy it might be difficult to make friends, but sit down in a queue and someone is sure to talk to you. Americans are more immediately conversible than we are, perhaps. There are no name badges which I did find a drawback, for the shy it means you have to introduce yourself and you can't search for names of people whose stories you have read! The dealers' room might be huge but I wasn't much tempted. Almost all the merchandise had a similarity about it and most of the dealers were professionals (they don't display their names either). There were some fan dealers, who mostly shared tables. The cost of a table here was \$200.

All in all, though, we had a splendid time. Roger added to his collection of 'guests I have seen'. Me, too, although I confess I popped in and out to visit with friends and we both appreciated the comfort of the Hilton hotel. Service and rooms are vastly better than here (no fault of any con committee) (but strawberries and papaya for breakfast) for approx. the same price. One day we shall go again, when - if we ever get over the Rockies!

THE VIEW FROM A DEALER'S TABLE

A report on the LAX (Los Angeles International Airport) Creationcon

by Nola Frame-Gray

This year's Creationcon was the best Creationcon I've ever had in my life!

But before I go into that, let me explain what a Creationcon is.

Back in the 1970s, mundanes woke up and started noticing how much fun Trekkers were having at their Trek cons... and how money, lots of money, changed hands. So the businessmen got into the act. These non-fan got together and started running Trek cons. These cons were, and still are, very popular because they have the money to pay the STAR TREK stars to make an appearance, which draws in crowds of Trekkers. The Creationcons got so popular that they probably pushed out the fan-run cons that used to be held in the same areas.

Creationcons are quite different from other conventions. First there are no

name badges; they just stamp your hand for the day. Second, all they have are just two rooms. There may be thousands of fan in each room, but it's still just two rooms. The auditorium where the stars speak, and the Dealers' Room, where fanzines, photos and practically all types of Trek memorabilia you can think of are sold... and that's it. No panels, no filking, no place to just hang out, like a con suite, and certainly no room parties, because Creationcons close promptly at 7.00 pm. The thing about no room parties is gradually changing, though - this year (and last) the ST:TNG club ENTERPRISE AMERICA did have a room party, and this year Creationcon had another first - a masquerade (well, they're learning...).

June 2 I took the RTD bus (Los Angeles's pathetic version of public transport to a hotel where fellow Data-fan, Fran Wong, was staying, and Creationcon was being held - just two miles from my home. She showed me where the Dealers' Room would be and said if I were to turn up early, 7.30 am, I would be able to help the dealers set up. I crawled out of bed next day (June 3) around 6.00 and grabbed a RTD bus for the hotel, and wound up at the Dealers' Room looking for something to do.

I ran into Jim and Melody Rondeau, old pen pals of mine (and publishers of many of my cartoons in their fine multi-media zine, THE CLIPPER TRADE SHIP). They were carrying boxes of stuff in from their car; Fran and I jumped in to help. Someone came round and stamped our hands. Though they don't advertise this, Creationcon lets the dealers and their helpers in for free. This meant that the money I would have spent for the con (\$30 for the day, ouch!) I got to spend on other goodies.

After setting up I hung around and helped Jim and Melody. Think of it! All these people who had come from all over the U.S., and some from as far away as Canada and Germany, to this con because of all the TREK stars who would be there. One thing they didn't think of - that to see all those TREK people they had to grab a chair in the auditorium and hang on to it for the next 8 hours or so. Or they could do what another person suggested, go in threes, and take turns for pit stops (trips to the toilet) and Dealers' Room. Plus, that was packed solid. I don't know how the people who ran the con got this gathering past the Fire Marshall. Melody couldn't believe me when I said this was the best Creationcon I'd been to - because as luck would have it, working behind a table was the least densely packed area of the entire con. Also just about everyone passing by the table stopped to say Hello, which is a fabulous way to meet people which is the main reason I go to conventions.

That night my husband and I returned to the hotel for a ST:TNG party hosted by ENTERPRISE AMERICA. Alas, it had to be shut down just half an hour after we got there; there was some problem with complaints from a neighbouring room.

Sunday night (June 4) we went back again to meet up with Michelle Carter, who had planned to hold a BEAUTY AND THE BEAST wake in her room. However, we were the only ones to show up. It gave us a chance to discuss a fabulous story, 'The Tacist and the Vulcan', a crossover story which has KING FU's Kwi Chang Caine meeting up with Mr. Spock. The story was in an issue of CLIPPER TRADE SHIP,

June 5 - Fran called me from the airport. She told me - or rather, reaffirmed - some news about ST:TNG. Diana Muldaur (Pulaski) is leaving, and they're bringing back Gates McFadden (Crusher).

The conclusion is, it is possible to have fun at Creationcons, even though the people who run them are solely out to make money!

RETROSPECTIVE: INTERCON '78

by Judy Mortimore

It's a sad fact, but Intercon, held on the 2nd and 3rd September, was in some ways doomed from the start. The organisers wanted to run a convention nearer to London and the South but had fallen in love with the superb facilities available at

Frame Gray
Productions
Presents:

THE RETURN OF MACRUSHER

① One day
on the Bridge...

--Ma! What are you
doing here?



Oh, you know how it is! I
got tired of hanging out in
Limbo Land. Do you know
that's where Q winds up
when he isn't called on The
set?



That isn't
funny, Ma!

Listen here kiddo be-
cause I'm only going to
say this once! The kid
gloves are off! What's
this [Expletive deleted]

I hear about you leading
away parties and you
haven't even been thru
Officer Training School!
I didn't raise my son
to be a bum! You either
go to Starfleet Academy
or it's no adult holodeck
for you!

Gulp!

③

How I love
it when
she's angry!

As for you, Captain, I
didn't return just so
I could be your wet dream!
It's unprofessional! And
while we're on the subject,
what's this I hear about
you not wanting to have
your cardies refit?? What image?
Don't make me laugh!



Frame Gray
FINIS

the Fulcrum Centre in Slough. I say 'but', because the short-coming of the Fulcrum Centre was simply that it had no hotel accommodation attached.

In order to encourage a positive outlook on the facilities, a mini-con was held to enable at least the 'local' fans to see just what the Fulcrum had to offer. What it offered was an abundance - it's a self-contained conference centre with theatre-style cinema, huge main hall, and any number of additional halls. In fact, those of us who attended the mini-con felt that there was a strong chance a Trek con would be lost in all that vastness.

Registration was on a sliding scale, £5.00 rising to £5.50, which wasn't too bad; but the main hotel accommodation offered was the Heathrow Hotel at a cost of £9.00 per person per night in a twin, NOT including breakfast or VAT, or anything else for that matter. And it was quite a distance away.

For myself, I chose not to stay in the Heathrow Hotel, and instead arranged to arrive Saturday morning and leave Sunday night, spending the Saturday night at Carol Keogh's parents' flat in Central London. I distinctly recall that I was still typing one of the S.T.C.C. zines at gone midnight on the Friday night, with the duplicating still to go, with the result that the owner of the manual typewriter I was using, Martin Easterbrook, was heard to mutter that it was beginning to smoke and if I wasn't careful I'd fuse the keys! Despite this close deadline, the zine WAS printed that night and I got about 4 hours sleep before it was time to load up Martin's car and head for Slough. On arrival, we made our way to the Dealer's Room, which was a vast area with the tables laid out in a huge square with a large empty space in the middle, and set about COLLATING that darned zine - we were so tired that the first copy Martin stapled was a 'left-handed' edition.

I am unable to track down my convention write-up for Intercon, and am going entirely here on what I can remember, which to be honest is very little. The attendees of the mini-con had been quite right - we rattled in the Fulcrum; there were huge empty spaces, and wandering around, was at times, rather like being on the Marie Celeste... you knew there was a convention somewhere, but where the heck had it gone?! Further, the spread-out accommodation situation led to caravans of fans disappearing all over the countryside at various points of the day.

The Dealer's Room ended up being the centre of long-time Trek fandom, that empty space between the tables ending up pretty packed with chatting groups. This was in part caused by the fact that one of the 'innovations' the convention committee had come up with was inviting two members of the "Star Wars" cast to be guests of honour - Anthony Daniels, over whom we will draw a discrete veil, and Dave Prowse, who was a model guest and couldn't do enough for the fans. The unfortunate thing about this was that the convention attracted a large number of 'walk-in' attendees, "Star Wars" fans to a man, many of whom were sufficiently disappointed to demand their money back - loudly and at length. Hence fandom's retreat to the Dealers' Room.

Saturday evening seemed very strange; instead of enjoying a disco and then wandering around finding people to talk to, Carol and I were off to the station to catch a train back to London, and Sunday morning we had to reverse the process (I then realized I hadn't arranged how I was going to get HOME and was forced to ring Martin and grovel a lot!). This dislocation meant than any atmosphere the convention might have engendered was lost.

The only good thing I remember about the convention is that the organisers had been tireless in their attempts to acquire items for the charity auction, and had written to just about everyone who was anyone, resulting in some fascinating items being submitted. One of these has become a convention staple. Kenny Everett, on being approached, replied that he would be undyingly grateful if the convention would accept an advance copy of a new record by unknown Sarah Brightman and Hot Gossip - namely 'I Lost My Heart to a Starship Trooper'. The only condition was that it be played regularly during the convention, and it was, over the loudspeaker at every opportunity. One such was the tail end of the fashion show, when Robin

Hill and Mark Harris, fetchingly dressed in actual prop "Star Wars" 'stormtrooper' costumes, attempted to dance to it, and it ended up as a free-for-all with half the convention on stage dancing. This is, of course, why to this day this particular record is expected at every convention disco (and it was several years before the infant "Blakes 7" fandom realized they were singing "Fighting FOR the Federation" -

Sadly, at the end of the day the convention was regarded as something of a failure. It made an enormous financial loss, and the organisers practically disappeared from fandom, which was a great loss.

The All convention book was a glossy production with 14 pages of nicely reproduced photographs (including, oddly, two pages of Gerry Anderson photos) and some professional advertising, as well as the usual items and, perhaps in a fit of preognition, an article about the extinction of the whale! The short-coming of this publication was a rather amateur lay-out which detracted from the overall appearance.

In order to cater for fans who felt that the convention had not been to their liking (and I'm not saying that there weren't those who didn't enjoy it - I'm sure there were many perfectly happy fans; it just wasn't what a lot of us had come to expect from a convention), Dot Owens had agreed to hold a medium sized convention in October that year in Manchester, and that is what I will be dealing with in my next article as, unlike Slough, the Manchester Midicon was such a memorable convention that you can absolutely guarantee that if you come across a group of fans discussing conventions, it will ALWAYS receive a mention!

ST/TNG IN THE TAIL

by Linda Wood

At the first, and very welcome return of, Glasgow Trek fan group meetings organised by Cathy Malrose and held in Partick Burgh Halls, attendees were treated to alternate original episodes and TNG episodes. I have seen most, if not all, of the first series TNG so, as the two TNG episodes shown were both second series and completely new to me, I was interested in seeing them. The two shows, 'The Child' and 'Elementary, Dear Data', were well acted and directed, but on both occasions the stories, which had interesting premises, suddenly fall short of what they could have become. A rapidly ageing child has been seen quite recently somewhere else in Star Trek, and the evil Moriarty had the ability to out-think Data, but he was simply 'filed away for future reference'. Realistic? No.

Compare these, then, with the two episodes of the original Trek also shown that afternoon. They were 'Mirror, Mirror' and 'Journey to Babel', two excellent episodes with strong story premises, both of which were carried through to their logical conclusion, with a lot of action, excitement and suspense thrown in for good measure. Despite knowing them so well, I still found my attention riveted to the small screen.

What, then, is wrong with TNG? Quite a lot, I'm afraid. Despite the impressive sets and modern film processing techniques, I have never yet had the impression that I am 'really' on a Starship. The Bridge does not look like a workplace, the nerve centre of the ship. It is, if anything, too large, too spacious. As if, during any 'real' emergency, the time taken to get from Station A to Station B may well be the time between life and death. Proximity is an important factor, should any Bridge Officer need to be rapidly replaced through illness or injury. Captain Kirk's Bridge is compact, the Bridge Stations quickly accessible. It looks like a working Bridge. Small, on this occasion, is beautiful and functional.

Another problem with TNG, as I have suggested above, are the storylines. Quite simply, they lack punch. We live in a cruel, self-seeking Universe where violence

is the criterion for self-preservation. It is like that on Earth, and it most certainly will be like that 'out there'. The TNG stories are bland and non-violent to suit the current American fashion. The two episodes mentioned above had the potential of high drama, but when it came to the crunch they backed off when they could both have taken off, fizzling out like a spent sparkler. There was no suspense, no excitement. The stories need more conflict. Paramount needs to hire real Science Fiction writers with the soaring imaginations of Asimov, Bradbury and Ellison, to name but three; writers who can really visualise strange new worlds and new civilisations; writers with the skill to make the Ferengi and the Romulans the ruthless antagonists needed now that the Klingons are allies of the Federation.

But there's something else, something much more important, in fact vital, that is lacking in TNG. The sting in the tail is the one factor that places the original Star Trek in a class beyond compare, beyond equal, something magical and mystical that has happened once and will never happen again. That all-important factor is - the lovability of the characters. How many of you reading this article feel an emotional attachment to Kirk, Spock, McCoy, Scotty, Sulu, Chekov and Uhura? No, I don't mean the actors who play them, I mean the actual characters. OK. Now, how many of you feel as strongly for Captain Picard, Data, Worf or any of the TNG regulars? See what I mean? Now, don't get me wrong. This is not an indictment against the acting skills of Patrick Stewart, Brent Spiner, Michael Dorn et al. They can only work with the scripts they are given and the basic characteristics of their roles. I do like Patrick Stewart, have admired his work for many years, but I don't like Captain Picard. The corollary of that is - I don't like William Shatner, but I do like Captain Kirk.

There is also a far stronger emotional unity between the original Bridge crew than exists in TNG. Kirk, Spock and McCoy communicate non-verbally by a gesture, a glance, a facial expression. The chemistry between them has always been an integral component of the realism of the characters. Are you aware of that bond existing between Picard, Number One, Deanna Troi, Data or Worf? In the original series, the closeness of the Bridge crew became apparent fairly early on. Now into the second series of TNG, I still feel there is no emotional bond between any of the new characters.

And so I must conclude that the magic of the original series was, indeed, a one-off phenomenon. The character, charm and emotional attachments we have formed for the original series cannot be randomly duplicated and redirected just because the new series is called 'Star Trek'. The original Bridge crew won our hearts with a unique mixture of adventure, humour, drama and love. We laughed with them, cried with them, shared in their physical and emotional pain.

It is apparent now that, no matter how hard all concerned with TNG try, Star Trek will never find that recipe again.

PLEASE NOTE: The opinions expressed in the above article are those of the writer and not of the editors of IDIC.

ST:TNG - A PERSONAL PROGRESS REPORT

by Teresa Abbott

One of the best things about Sol III was the possibility of popping into the video room, at almost any hour of the day, and watching new ST:TNG episodes. Even though I don't consider myself a particular TNG fan, the urge to see new material was irresistible, and in common with a great many(!) other fans I spent a lot of the con squashed into crowded rooms watching the videos.

In fact the demand was so great, that showings of the old episodes were cancelled by apparent popular consent, thus making room for more people to see TNG. Although I found this sad, I suppose that with most of us having the old series on

tape, and knowing the old episodes virtually by heart, we could afford to miss another showing.

The Next Generation definitely does get better in the second series. It seems to me that this is because they are moving more and more towards the old format. Tasha Yar and Beverly Crusher are gone, both female characters I didn't like. There is less emphasis on the family element, which is also good, as there was a danger of TNG becoming just another "Battlestar Galactica" for the kiddies. Wesley is therefore free to develop as a mature character, and I like him on the helm with Data.

The best addition to the crew is the new doctor. She's a strong character and good actress. This was reflected in the increasingly large parts she was given in some of the episodes. There is now almost an emergence of a new 'triangle', the Captain being once again advised by his left and right hands, Deanna Troi and Dr. Pulaski. At times the two women were almost having 'Spock-McCoy' type disagreements. With La Forge in engineering we're nearly back to the tried and tested crew format of the original Enterprise.

The character most at a loose end seems to be Riker. He's obviously there to provide the 'handsome hulk' element for the women, but the actor must get really frustrated not having a proper role to play. Frequent conversations such as:

Picard; "Warp thee."

Riker; "Steady helm."

Picard; "Increase to Warp 4." etc.

are ludicrous. Either Picard should stay in the background and let Riker give the commands, or Riker should go (as Picard is obviously the stronger actor.)

Having decided this, I was delighted when at the start of an episode Riker was being transferred to another ship. Despite very sensible advice from Picard, however, he for no apparent reason decided to stay on the Enterprise.

I still think a lot of the plots are weak, because so many of them copy old ideas. In all fairness, I suppose someone new to ST would not know and be able to make a comparison.

A disease that makes people age rapidly?

Areas of space where everything works backwards ("Nudge it into reverse, Scotty")?

And scenes such as the Klingon ceremony Worf had to endure were unnecessarily violent, did not prove any point, and were embarrassing to watch.

Having said all that, there were also some good storylines, interesting alien personalities, and more attempt has been made to fill in the characters of the crew.

Despite the criticisms, however, what withdrawal symptoms on coming home! For two or three days I kept looking for the magic door behind which the videos would be showing. It's made me wonder yet again why for me, in common with so many other people, this planet is not enough.

CRUSHER V PULASKI

by Sheila Clark

I've read a fair number of letters, mostly in Starlog, bemoaning the departure of Dr. Beverly Crusher from the crew of NCC-1701-D, letters that described her as the best character in the series, the warmest character on the ship, and whatever would the series do without her?... and I've wondered what the writers of those letters saw in the character that I did not. Dr. Crusher was far and away my least

favourite character in TNG, certainly the one I found least convincing. She was supposed to be brisk and matter-of-fact, but I felt she was too off-hand and casual in her approach; that if I needed medical attention from her, I'd get it - eventually, when she got around to bothering. In other words, it was her job, not her vocation. How much of this was the actress herself, and how much the direction - "Remember you're supposed to be matter of fact! You're being too emotional!" - I couldn't begin to guess.

Pulaski, on the other hand, *is* brisk and matter of fact, but she gives the feeling that she does care about her patients (or potential patients). With her - as with McCoy - it *is* a vocation. So far, her 'relationship' with Data is the most marked; she is very aware that he is a machine, and treats him very much as she would one of the ship's computers. On the other hand, she does not seem to have any prejudices against aliens, just as long as they are living people. She is a much stronger character than Beverly Crusher (not that that would be difficult!), and I feel can only get stronger.

I like her.

FANDOM IN THE WEST BANK AND ISRAEL

by Suzanne R Shalabi

Before I start, I must admit that Martin Stahl's article about fandom encouraged me and gave me a 'push' to go forward... the fandom in my country is - somehow - like that in Germany...

The Israeli Broadcasting set began its plans for Star Trek in 1980; to understand how fandom goes on, you must consider the West Bank and Israel are separated in regard to fandom.

Star Trek didn't last too well in Israel; in the West Bank we liked it enough to have a good number of fans.

The series' popularity increased after it was stopped! It began to have its fans - even so, there was no information about the series at all. In the West Bank it began to appear everywhere, on shirts - I still have a green shirt with the Enterprise on it, though now it doesn't fit me - it's for a child!

Even so, the people considered it was for children. Everyone tells me now, "Are you a bairn to see those binaurds?" That really makes me mad... Nobody understood about IDIC because of lack of information. So Star Trek ended, like any other programme. The animated series succeeded better than the original one - I still remember, as if a Vulcan mind-melded with me! You'll find pictures in my mind - some scenes in both the animated and the original series - as long as I can remember. The show went off and stayed hidden there in some corner of a broadcasting room!

After seven years, another TV station began to show Star Trek - it was the Middle East Television - and the show was translated into Arabic. More people came to love star Trek; I was among them.

But that didn't mean all the people understood Star Trek - like when one says 'James T. Shirt' instead of James T. Kirk???

The translation METV made was so bad... it was a written (subtitled) translation, but that didn't mean it didn't threaten the script! Like saying 'Volcan' about Vulcan and the programme's name turned from 'Star Trek' to 'The Space Ship', which is obviously incorrect.

Furthermore, there were some scenes 'shifted' in the episodes; that changed

Star Trek. Some people even called it 'The Long Eared People'! There are no conventions in Israel... neither are there books, either novels or zines. I don't know why.

Many fans ask for Star Trek, so sometimes we can see some episodes of it (mostly Patterns of Force). I myself, with some friends, asked for the episode The Trouble with Tribbles and for the film The Brothers Karamazov - and it came! And YEAH! it was thrilling, you can't see William Shatner as a small monk every day! (In fact he's as far from it as the Orion Nebula from us! But he was great as Alex Karamazov.)

I have seven friends who thought about making a Trek group to help fans in Israel - I do care about activating fans everywhere - but the situation here for a Palestinian is difficult; much of what we try to do is declared illegal.

Most of the fans here prefer Kirk to Spock and Spock to the other characters - like me!

Two years ago, we saw Star Trek - The Motion Picture. That first one was a film that everyone liked - even my mother, who is fandom's best enemy!

I - like many of my fan friends - thought we'd see the other films, but no; Israel does not have any plans to show us more. Neither does METV want to show any of the four films - even though Israel, with the help of the USA, made the METV.

If any of you have any suggestions about how to increase fandom in Israel and the West Bank - I know that everyone likes to hear that Star Trek is popular everywhere - please help. I would love everybody here to consider Star Trek as a philosophy... but never to be The Long Eared People!!!

ORIGINAL STAR TREK/GERMAN STAR TREK - A COMPARISON

by Karin Embacher

All we ever got of ST on Austrian TV (ORF) were 39 episodes, which were repeated from time to time, and by now those reruns have reached quite a frequency. Summer 84, 87, 88 and the first 3 weeks of March 89 brought a few episodes of "Raumschiff Enterprise" into our homes. Unfortunately the episodes, as they are shown now, are even more cut than when the series was first screened in 1973. I know that for sure, because I have 2 or 3 of the "original" version on audio tape and missed several scenes when rereading the episodes on video.

In 1986 the cable program SAT1 (German) repeated all of the "old" 39 episodes and after a half year pause, for the first time ever, showed all of the other episodes (except "Patterns of Force"). Unfortunately these are also cut versions (apart from the fact that they were interrupted by a 10-minute commercials block right in the middle of each show.)

I'll use abbreviations: EV - English (British) version; GV - German version; OV - original (CIC) version.

Like the OV the GV starts with the first few scenes of the episode, and the opening theme with the credits "interrupts" after a few minutes. The title of each episode appears right after the credits under the last notes of the theme and at the very end of the episode. As you know the EV starts with the opening theme which is a lot more practical for recording, as you don't have loads of commercials on your tape or miss the first words.

The famous introductory words were also changed for the GV: "Space the infinite openness. We are writing the year 2200. These are the adventures of the Starship Enterprise, which is on tour for 5 years, with its 400 man crew, to explore new

worlds, new life, and new civilizations. Many light years away from Earth the Enterprise pushes ahead into galaxies which no man has seen before."

The essential plot has only been changed in one episode - "Amok Time". Most differences are in dialogue-changes and cuts, which often lead to a little confusion on the viewer's side. By the way: Vulcan and its inhabitants are translated as Vulkan and Vulkanler, which means volcano. I have always been quite pleased with that meaning.

Concerning episodes 1 and 2 I couldn't detect any differences between the EV and the OV - apart from the displaced opening theme and credits.

Where No Man has Gone Before

German Title: "Die Spitze Des Eisberges" - "The Tip of the Iceberg"
British Novelisation: "Neuland" - "Untouched Ground"

GV: Opens with the same scene as OV: Kirk and Spock playing a game of chess
OV: Spock: "... the fact that one of my ancestors married a human female..."
GV: This is the only time that the German dialogue is more fitting than the OV one, due to the fact the German executives already knew how the series would continue, so Spock says: "... After all my father married a Human being from Earth. "

Kirk's answer to this statement didn't ask for any adjustment.

Q: "... terrible having bad blood like that."

GV: "...and certain Human traits are really unmistakable within man."

The "old style ship recorder" becomes an "emergency buoy", which in some aspect may be quite fitting, but a recorder is a lot more than just a sign of distress. Then comes the opening theme after Kirk has left the transporter room and before he, Spock and Mitchell get into the turbolift. In the GV the elevator scene is completely missing, after the opening theme the episode continues immediately with Kirk's information to the crew over the intercom. Kirk waits to see the department heads and there we get the clue to the German title. Dr. Dehner's nickname "walking freezer unit" is turned into "and that was only the tip of the iceberg."

OV: Dr. Piper announces "Life sciences ready."

GV: "I act as Dr. McCoy's substitute" - this episode was shown rather late in the series, and the executives had the insight to realise that regular viewers would miss "Pille" (Bones) McCoy, or they had read Blish's version with the same explanation.

Spock, reading the Valiant's tapes, tells us what he hears.

OV: "... more than interested, almost frantic about it (ESP) !!

EV: "...nobody defeats us - I have power over you."

Then just a few minor differences in text follow such as:

Then just a few minor differences in text follow such as
QV: "Senoras on!" GY: "Senoras full range!!"

"We're coming in at it fast," (parasocial) "that's where the fun starts."

The 2nd cut happens when Kirk and Spock go through the medical files and Dr. Dehner joins them: "Autopsy report, Sir, each case showed the same symptoms. (OV: "damage of the body's neural circuit, an area of the brain was burnt out.") Omission of the discussion between Kirk and Dr. Dehner about the probable danger to espers after the accident, but immediate switch to Mitchell in sickbay. (OV explains, why everybody was so cross with Dehner about not reporting Mitchell's strange abilities.)

Kirk visits Mitchell in sickbay. They talk about OV: a girl in Gary's life. GV: a night of drinking

Kirk's answer to Mitchell's reproach about Dr. Dehner being assigned to look after him: OV: "Consider it a challenge!"

GV: "That's the revenge for the lab technician!!"

3rd cut: The log-entry after the briefing-room scene about managing Mitchell.

on Delta Vega plus the short view of the bridge has been left out; we find ourselves in sickbay with Mitchell moving objects by will, immediately after the briefing room. Gary, OV: "I'm not sure yet just what kind of a world I can use."

GV: "I'm not sure yet just what kind of a being I'm going to create."

The 4th cut happens after Kirk's destruct order to Kelso in case of Mitchell's escape. The GV misses the log-entry on Gary's condition and the activity on Delta Vega and steps in again, when Mitchell stands in the brig and concentrates on strangling Kelso.

5th cut: Pieces of footage are missing from all the scenes from the creation of the "oasis" onwards; like Dehner and Mitchell anticipating Kirk's approach, the talk between Kirk and Dehner is a bit shorter, Mitchell doesn't force Kirk to pray or torment him.

During the battle when Kirk lifts the rock to crash it on Mitchell's head, he just says "Gary" instead of "Gary, forgive me!"

Dehner's words before she dies:

OV: "I'm sorry, you can't know what it's like to be almost a god."

GV: "I'm sorry, I tried to save him, but I couldn't help him."

The final scene on the bridge is more or less identical in either version.

The Corbomite Maneuver

German title: "Pokerspiele" - "Poker games" Not among Blish stories translated.

This is a very strange episode concerning its German construction. Its latest version misses the introductory scene on the bridge with the Spock-Bailey bantering completely, but opens right with theme and credits and then with Kirk's physical check in sickbay.

The first scene was there in the "original" GV. As far as I can oversee it now, this is the only episode that starts with the opening theme. The strange thing about that was, that after telling Bailey that it was quite unnecessary to raise one's voice, Spock yelled his commands even louder - and in a very unvulcanish manner, across the bridge.

Omitted in the GV as well is Kirk's scene towards the turbolift and in his quarters. We have the impression that Kirk walks out of sickbay and right onto the bridge. He than accuses Sulu of being slow during the attack on the cube instead of complaining over the engineering decks.

Then the scene with Kirk and McCoy in the captain's quarters. The efficiency rating during the exercise climbs from originally 94 to 97%.

Janice's comment on Kirk's diet food:

OV: "I'll change it, if you don't like it."

GV: "It tastes a bit dull, but to make up for that it's healthy."

McCoy answering Kirk's anger over a female yeoman:

OV: "Don't you trust yourself, Jim?"

GV: "I meant it as compensation for the green salad."

Thus giving the impression as if it had been McCoy's responsibility to assign the captain's yeoman.

3rd cut: Direct switch from Fesarius' space-view approach to Kirk's friendship message. The OV comments on the enormousness of the alien ship and different reduced magnification views of it have been omitted.

The rest of the show remains quite unaltered apart from the usual really diminutive slips in dialogue. One worth mentioning is perhaps during the scene, when Balok mentions to the Enterprise crewmembers aboard his ship that he misses company and they talk about an exchange.

Kirk answers: OV: "Both our cultures would benefit."
 GV: "I don't have a babysitter aboard."

MOONTRAP (with Walter Koenig)

Reviewed by Karen Sparks

Walter stars in this film as Colonel Jason Grant, an ageing astronaut, and his younger partner is Marty Tanner, played by Bruce Campbell (from *The Living Dead* movies). It is set in the present day and begins with the first manned lunar mission since the shuttle program has been resumed. Upon reaching the moon Grant and Tanner find a derelict spaceship in a decaying orbit, and retrieve from it a skeleton and a strange metal sphere. These are brought back to Earth for investigation; the skeleton is determined to be human, and 14,000 years old, and the sphere 'like nothing we've ever encountered' (to coin a phrase!). The artifacts are left alone in a lab, and later the room is found totally wrecked and the skeleton and sphere are missing. Their whereabouts are soon discovered to have been incorporated into a large, vaguely insectoid robot which, starting with the sphere, builds itself out of whatever materials (organic or inorganic) are handy. The robot is cornered in the basement of the building and a lengthy shootout scene ensues between it and a small army of security guards.

A domestic scene between Grant and his teenage son provides a brief respite from the technology/special effects, as they discuss the boy's mother, from whom Grant is separated. A return mission to the moon is launched, it having been determined as the point of origin of the destroyed spaceship, and Grant and Tanner man the mission, along with another astronaut. The film goes on to show what is discovered on the moon, and how Grant reacts to commanding a difficult mission in which, ultimately, he must stop this menace from threatening Earth. The story is left open-ended for a sequel.

Walter gives a good performance as a slightly insecure man who feels he was 'too young in the 60's, too old in the 80's' for space travel, with something to prove to the young, hotshot pilot Tanner. The interplay between the two is quite humorous at times, and their developing relationship is the most enjoyable aspect of the film for me. The special effects were reasonable, with the spaceships being the best of them, but I didn't find the lunar landscape too convincing, especially as not much attempt was made to simulate the moon's light gravity.

Basically, then, *Moontrap* is SF/adventure, verging on the horror at times - don't go looking for any moral/philosophical message! Chekov fans should enjoy this film - this is a role where Walter gets to be a hero, has several fight scenes, gets the girl - and hardly screams at all!

Reviewed by Jenny Turner

I went on Thursday 8th June to see a special showing of *Moontrap* at the Albany Hotel in Birmingham. At first I thought the film was going to be very good. The aliens in it were excellent, but there were a few gaps, like what had happened to Walter's wife in the film? He did have a son we saw a glimpse of. The special effects weren't bad either; they would have been better on the large screen - it cuts it down a lot on video. All in all, an average film, a cross between *Star Trek* and *The Terminator*. They said it would be PG; it would have been better classed as 18, I think. By the way, at one point Walter was wearing a George and Gracie T-shirt!

As this was their first attempt at science fiction it wasn't bad. It comes out on 20th July 1989, 20 years after the first moon landing.

I for one will get it to see again when it comes out on video. There is going

to be a sequel and Walter has agreed to do it, or so the chap who was talking said. Actually, it was pretty obvious there was to be a sequel with the ending of this first film.

I won't spoil it by telling the plot - you'll have to wait and see it!

* * * * *

Moontrap - Starring Walter Koenig, Bruce Campbell, Leigh Lombardi.
 Produced and Directed by Robert Dyke
 Screenplay by Tex Ragsdale
 Shapiro Glickenhaus Entertainment 1988

Parkfield Pictures 20th July 1989 video release

Moontrap won The Houston International Film Festival Award of Special Merit Sci-Fi Fantasy 1989

JAMES BLISH PAPERBACKS

by Michael Simpson

For many years the 'classic' Trek novelisations by James Blish constituted the most significant proportion of the 'Star Trek' paperbacks available. I can well remember heading directly for the science fiction shelves in my favourite bookshop and being drawn instantly to the prominent black spines of the Bantam Books editions.

Time, however, seems to have told on them. Those memories originate from about ten years ago, (when I was about twelve). Some three or four years ago I returned to that same haven of memories with some sentimentality.

I found nothing!

No Bantam books. No Photonovels! Not even 'SPOCK MUST DIE'!

I must admit I was more than a little disappointed. Was this evidence of 'Star Trek's' gradually dwindling flame of appeal?

It seemed so.

Of course that did not prove to be the case. But though they are still about today, Blish's books no longer proudly occupy centre stage, that position now usurped many times over by Pocket/Titan. On the other hand there is more than a suggestion that, had it not been for the influx of new novels, those 'first generation' memoirs might themselves no longer abound. They seem these days to have become inexplicably thinner, and occupy a 'back-of-the-shelf' spot behind the latest releases from Titan, perhaps constituting an afterthought on the part of the bookshop owner.

They are now of course published by Corgi.

HISTORY

These days it has become common practice to release novelisations of TV programmes in paperback. 'Star Trek' however was one of the first, and is still undoubtedly the most successful.

Given that most adaptations have a very short shelf life it is unlikely that when 'STAR TREK 1' was published in 1967 to coincide with the screening of the series' first season Bantam would have imagined that, paradoxically, a) the series

on which its sales depended would apparently 'fail', and b) 22 years on they would still be in print. Whatever, 'STAR TREK 2' was published a year later and the remainder, up to 11, at irregular intervals until 1975. Sadly that was the year that James Blish died, and the series was not completed until 1978 with the release of 'STAR TREK 12' and 'MUDD'S ANGELS', the former partly and the latter totally by the writer's wife J.A. Lawrence.

The first Corgi edition had been published in Britain in 1972.

Incidentally 'STAR TREK 3' contained Blish's first personal preface in response to fan mail that was to increase immensely over the years to come. Part of the result of that was 'SPOCK MUST DIE!', his own original novel.

JAMES BLISH

For the benefit of those who do not know, James Blish was born in 1921 in New Jersey. In 1942 he gained a Bachelor of Science Degree in zoology at Rutgers University but was later to find himself drawn towards literature, which he pursued as a graduate of Columbia University after World War Two. However, his interest in science fiction much preceded that, his first fanzine going on 'general release' when he was fourteen.

His later science fiction novels and short stories became classic, notably the 'CITIES IN FLIGHT' trilogy. 'A CASE OF CONSCIENCE' won him the Hugo award in 1959.

He also adopted the pseudonym William Atheling Jnr. for non-fiction, including two books on SF criticism.

James Blish estimated that about one in ten letters posed a question of variations in what was seen and what was read. Certainly one of the most interesting (and well known), features of the James Blish novelisations of 'Star Trek' is the fact that they were adapted from the *original shooting scripts*, not the shows as seen on screen. They give an idea therefore of what some writers originally envisaged for their stories. In his adaptation of 'CITY ON THE EDGE OF FOREVER' Blish adds a footnote to the effect that, since the shooting scripts and Harlan Ellison's script differed so broadly, he attempted to mix the two, with apologies for the result!

BOOK REVIEWS

STAR TREK V: THE FINAL FRONTIER, by J. M. Dillard. Published by Pocket Books
Reviewed by Valeria Piacentini

I cannot tell, of course, how closely the novel follows the film, but it certainly seems to agree with most of the rumours we have heard. The marshmallows and the campfire singing do occur (twice), although Uhura's fan dance is here replaced by singing.

The novel opens with a scene of Sybok as a child, and serves to illustrate why he acts as he does; we next meet him as an adult, as he begins his mission to find the source of creation.

It is heartening to find no villains in this novel; every character has a reason for his or her actions, and we are given again Star Trek's great gift of learning to understand those reasons. We see here, indeed, the very beginnings of the alliance that has become a reality in Next Generation.

All the regular characters have scenes to play; the new characters come through as real and alive. The novel bodes well for the film, since I found myself visualising the scenes described.

There are weaknesses. The book glosses over how Sybok's mother learned of the Other, and I cannot feel that Uhura, Sulu and Scott would fall so readily under Sybok's spell; they would certainly value his aid, and would appreciate his motives, but I feel they succumbed too easily. It will be interesting to see how this comes over in the actual film.

I am sorry to point out one deeply offensive episode in the novel, however. Caithlin Dar, the Romulan ambassador to Nimbus, has a Human grandfather. She meets for the first time the Federation representative.

"Most Romulans would not have noticed anything odd about the man's accent, but Caithlin noticed immediately it was British; Liam O'Malley would not have cared for this man, either."

I cannot conceive that in Star Trek's time the tragic problems of the Irish question will not have been solved, and I find it very sad that any writer should use the Star Trek universe to hint that this insanity will continue. In charity, I can only assume that the writer is a professional author, not a Star Trek fan, and that this unfortunate choice of words somehow slipped through unchecked.

That apart, The Final Frontier gives every promise of being a fan's film, and I am looking forward to it.

STAR TREK V - THE FINAL FRONTIER by J M Dillard, Pocket Books, \$1.50;
a comment by B Huntly

I just finished the novelisation. The main problem with it is that the movie had a lot of humour (some of which fell flat - much of it is either underplayed or overplayed. The audience I saw seemed to miss the underplayed completely, and be turned off by the overplayed) but Dillard, the author, has absolutely no talent for writing humour. She writes many of the comments so flatly that you can't catch the fact that it is supposed to be humour at all! When the dialogue makes no sense except as humour, she writes round it and explains it away so it loses any humour it might have had.

DREAMS OF THE RAVEN by Carmen Carter. Published by Pocket Books (34) & Titan (3)
Reviewed by Joyce Devlin

The Enterprise goes rushing off from the Trading Station after discovering that a freighter had been attacked by a Klingon battle cruiser. So much for the recent truce between the Klingon Empire and the Federation. But things are not what they seem. Kirk is caught with shields down and we are left to assume they are under attack. The story is McCoy related but does not lose track of the original theme, and during an adjustment in the ship's repairs, McCoy has a nasty accident, which results in a memory loss of almost 25 years. He doesn't know Kirk, Spock, Scotty or any of them - if I say any more I'll tell the story which would spoil it for you if you haven't read it.

It's quite a good book with some funny parts flung in, it's easy reading and keeps you guessing what McCoy's going to get up to next between falling down things, getting stuck in things, annoying Kirk, talking to Spock. I enjoyed this book, it appealed to my sense of humour and I read it from cover to cover, having a giggle to myself along the way. One could just picture DeForest Kelley having the time of his life playing McCoy if this story were made into a film.

TIME TRAP by David Dvorkin Published by Pocket Books (40) & Titan (11)
Reviewed by Jenny Turner

I don't like 'Kirk' books very much, but I was hooked on this one! They are heading - or limping - for R & R at an outpost colony; all are exhausted. Suddenly there is an emergency signal. Klingons! Kirk wants to know what they are doing in

Federation space. It's a magnetic storm (seems familiar; once before with the Tholians!). The transporter is prepared. Kirk and his men suddenly disappear. They are thrown forward in time to where there is peace between Klingons and the United Federation of Planets. So Kirk has to go back to his past to create the future, but all is not as it seems to be... Well worth the money.

KILLING TIME by Della Van Hise Published by Pocket Books (24)
Reviewed by Michele Zachayus

All is normal aboard the USS Enterprise. And yet Captain James T Kirk dreams strange dreams at night. In hours, a kind of inexplicable oppression overwhelms him; and his First Officer, Spock, also appears preoccupied. One night Kirk feels suddenly drowned in nightmarish eddies, crosses to the mirror... and startles awake in his quarters. All is normal - nothing but a nightmare. Ensign James Kirk gets up, checks that everything's normal and his roommate is still sleeping before injecting himself another dose...

Aboard the Romulan vessel, the First Officer bitterly points out the failure of yet another manipulation of space-time: this alternate universe artificially created one more time brings the Romulan Empire no victory over Vulcan. There is no Federation, but as was bound to happen, the Vulcans dominate this galaxy and have ferociously defeated all Romulan offensives. The Praetor will have to face tough disappointment.

Ensign James Kirk is the drudge of his brutal roommate, but he keeps fighting him with snarling courage. The increasing quarrels at last reach the ears of Captain Spock, who summons the Ensign - who does not obey. During his Academy years in the Command sessions, one night he has forgotten everything about, Kirk was charged with the murder of his Vulcan teacher and submitted to mental torture (*cf. Dagger of the Mind*), which left him forever a broken man, without establishing either his innocence or his guilt.

When Captain Spock sees Ensign James Kirk before him for the first time, he has the strange impression he has always known the young Human. Inexplicable, unaccountable phenomena occur more and more. One lieutenant goes berserk, almost blowing up the whole Starship when he couples matter and antimatter. The spectre of pon farr haunts Spock mercilessly, and he feels his reason slipping inexorably away through his fingers. The maddened lieutenant, before dying, appears to have doubled brain waves. For Dr. McCoy and the Captain all facts converge towards a sole possible explanation: their own universe and another one are about to telescope together - they run to their doom. It is *Killing Time*.

In the face of this strange and terrible embittered ensign, Captain Spock, although he has no time to lose, tries to pierce the defences of the Human and to make friends with him, at the very moment when the universe is disintegrating horribly all around them. Kirk rebuffs the amicable advances of his Captain, who, hurt and maddened, suddenly imposes a mindmeld on the Ensign... and the truth is then totally revealed.

Every being whose function differs in both universes is doomed to madness and to death. Those whose function remains identical (like McCoy) have just a little more time.

In the meantime, the Praetor - Thaa herself (*Enterprise Incident*) - has projects for her old enemy Spock whom she intends to trap thanks to his sole weakness - James Kirk. Her purpose is to have Spock proclaim Surak's edicts and to return to the crucial point where this doomed universe was born, and impede the murder of one of the founders of the Federation - thus destroying before its appearance a whole world that should never have existed...

It is bewitching and it is poignant, this dream-and-reality game, of what is and what could have been, the scaring consequences of a single deed - the murder or

a man - the shrilling laughter of madness and of time, the extraordinary link between two souls, losing one another and then finding one another again even at the end of the world; the texture of the universe or the texture of a beating heart - a one and only mystery... There is a deep and hurting irony bathing all the novel from beginning to end with the red glowing of death and time. The disappearance of Kirk and Spock under the cold and unreachable stars, following their ultimate sacrifice... How strange... A strange novel, a strange fate; like shadows too quickly swept away by the wind.

THE ENTROPY EFFECT by Vonda N. McIntyre. Published by Pocket Books
Reviewed by Sue Embury

This is one of my personal favourites by my favourite ST author. Vonda McIntyre has a knack of elaborating on character portrayal while the story progresses; consequently, I was soon familiar with new crew members, and as interested in their goings on as in the regulars.

As the story opens, a naked singularity has spontaneously appeared in a major warp space lane. Spock has been studying it for six weeks while the Enterprise and crew are buffeted by radiation storms. An ultimate override message causes the study to be abandoned, thereby rendering all Spock's data inconclusive.

From then on things go from bad to worse. The second law of thermodynamics states that there is a universal tendency for entropy to increase, and it does, but at a much faster rate than expected. Mixed up in all this is a brilliant, but possibly mad physicist who, as it happens, is Spock's ex-tutor. This Dr. Mordreaux has been convicted of murder, and the Enterprise is charged with transporting him to a rehab. centre. Can Dr. Mordreaux really be the evil scientist he now appears? Spock is determined to find out before he is "rehabilitated", and his brilliant mind wiped clean.

Dr. M. has been experimenting with time travel and his meddling is having repercussions on the fabric of space itself. The Universe is in danger of premature senility, and only Spock can possibly stop the rot in time. The ever increasing disorder produces diverse unhappy consequences among the Enterprise crew. Misunderstandings abound, and with every chapter we seem to be drifting further and further from any possible happy ending.

Although Spock is our hero here, other crew members are not neglected, except for Uhura and Chekov, who don't get much of a look in. There is an old flame for Kirk, and a new love for Sulu. There is more than one death, poignantly portrayed, and McCoy is at his compassionate and emotional best. There are no great battle scenes or much emphasis on technology for action and engineering fans; this story is mainly about people.

As the tale progresses the various storylines are maintained without confusion and there is never any sensation that some characters are either redundant or inconsequential. The manner in which all the loose ends and time paradoxes are finally tied off, I found both credible and satisfying.

Vonda McIntyre is a talented author who understands the ST format and portrays the regular characters accurately, with plenty of emphasis on inter-relationships.

Highly recommended.

ZINE REVIEWS

HOME TO ROOST 1 Reviewed by Lesley Hatch

I ordered and received the above zine some time ago, but such is my rate of reading that I have only recently read it, and I thoroughly enjoyed it. Of the six

stories in the zine, I have only read one ("Always Tomorrow"), and I would therefore recommend it to anyone new to Star Trek fandom, and also anyone who (like me) hasn't been involved in fandom for a while. My personal favourites are "Crossroads", "To Fear No Evil", and "Always Tomorrow", which is one of the best stories of its kind that I have ever read.

HOME TO ROOST 1 U.K. £3.45; U.S.A. \$13.65 air, \$10.15 surface; Europe £4.45;
Australia £6.95 IDIC - Order from Sheila Clark,

TOO MANY AVENUES by Kay Stagg. Reviewed by Teresa Abbott

At 171 pages, I found this a good, long, uncomplicated read, and I use the word 'uncomplicated' in a complimentary rather than a derogatory manner.

I like adventure stories set firmly within the framework of the 5 year mission. This draws on bits and pieces from several episodes, so one feels thoroughly at home, and it reads rather like an extended television episode (except for the parts the B.B.C. would censor.)

The first few chapters set the scene, the Enterprise visiting several different planets. When Kirk develops a mysterious illness, Spock and McCoy look back over the visits to trace the possible cause. When they discover that the illness is in fact deliberate poisoning, they form their own suspicions as to the culprit. Once Kirk has recovered, he and Spock go undercover in an attempt to flush out the suspect. He evades them right until the end, when the story reaches a satisfactory climax. To say any more would spoil the plot.

I liked the relationship between the main characters. If not as intense as in some zines, it's probably much nearer that of the original series. My own personal dislike was the inevitable romantic interlude for Kirk. I never liked the obligatory females in the series, and I don't often like them in stories. In fairness, however, this is a personal dislike, and here the romantic scenes are just an interlude, and don't detract from the main story.

Finally, as a fairly new zine reader, I must say how impressed I am by the fact that someone is willing and able to produce 171 pages of well-thought-out story, for no apparent reward other than the pleasure of sharing their vision of ST with others. I consider this story well worth the money, as it's better than most of the stories put out by professional authors, who presumably get well paid for their efforts.

TOO MANY AVENUES by Kay Stagg. 171 pages £3.50 RAYNESFORD PRESS - Order from Kay Stagg, England. Please make cheques and POs payable to Kay Stagg. Please add £1 per zine for postage and packing.

ERIDANI 3: Starry Starry Night by Cyndi Bayless Overstreet.
Reviewed by Valerie Piacentini

This novella is adult rated, containing some explicit sex and violence. It is a Next Generation story dealing with the relationship between Data and Ensign Aubiance Symarron, the only female Alveinean in Starfleet. From a planet where women are the property of their men, she was permitted by her husband to enter the Academy, and on his death she, as a widow, should be free to continue her career in Starfleet. However, her father insists that she is still subject to him, and must return to marry her brother-in-law. Her prospective husband uses the delicate negotiations between Alveinea and the Federation, and his knowledge of her relationship with Data, to compel her obedience.

The great strength of this story is its depiction of Data, who comes across as a gentle, attractive creature constantly striving to learn what he is, and how he

relates to those around him. Aubry, the author's own character, is well drawn, and certainly has a considerable degree of strength, as is shown by her success in making the life she has chosen. She fights for what she wants, and only admits defeat when it becomes necessary to save the one she loves.

The problem I have with the story is that yet again it depicts the Federation - and hence Starfleet - as being run by a self-serving group who will sacrifice anyone and anything to achieve a desired end. I don't feel that this type of society will create the Starfleet we learned to love through the series, and it does weaken a story for me when it depends on such a pessimistic vision of the future.

The other TNG characters appear only briefly, and are not used to their best. I feel that Troi, in particular, would be aware that something is wrong, and would alert Picard, who I certainly do not see as the type of Captain who would allow his crew to be manipulated. Since he cannot, however, realistically be expected to be aware of the problems of every Ensign, it is Troi who has failed. La Forge, who becomes involved, is the only other TNG character with any part to play.

Despite its weaknesses, I enjoyed this story; I would recommend it for its portrait of Data, and it fills a gap in the market for anyone looking for a straight adult zine.

Eridani 3, 108 pages, illustrated, is available from Bill Hupe,
2 IRC's for price.

SAAVIK by Lynda Allen Ainsworth and Karen Sparks. Reviewed by Joyce Devlin

Saavik has been recalled to Starfleet after a leave of absence during which time she became the mother of twins.

She has been assigned to the Enterprise, and during her medical on joining the ship McCoy discovers her secret and explains, after a confrontation with her, that her secret is safe with him. However, Spock finds out after Saavik is injured during a planet landing and tells Kirk that he has a grandson, and that Saavik had had twins.

Kirk's reaction is predictable; one of anger at not being told when the child was born. One grandson? But Spock had just said Saavik had twins - surely he had two grandsons? But no - it's to do with Romulan Biology, Spock tells him, and goes on to explain how Saavik saved his life on Genesis. And so the fun begins.

To tell any more of the plot would give the whole story away and I don't want to do that. I really enjoyed the story, but it brought home to me painful memories of a decision I had to make ten years ago. Had I read this story then my decision might have been a whole lot different. I take my hat off to the writers at their understanding of the problem of whether or not to tell someone he is going to be a father. I felt it was happening to me all over again as Kirk and Spock and Saavik's reactions were so real; the fear of a child being taken away or taken over and influenced against you - fears that only a mother understands, written and handled so clearly; the reactions of a grandson and grandfather and the tricks they get up to - things only a father can share with a son, and a mother stuck in the middle. Yes - this story reminded me of myself being caught in the middle of a grandfather/grandson relationship.

It is a good story, well written, well handled. I compliment the writers on their knowledge and ability to put that knowledge and those feelings into words and on paper.

I found the story easy to read and I would recommend it. It is a well-balanced story and not too heavy on any one character. It is also funny in parts, a nice light zine which handles very delicate problems with superb insight, a zine that makes you see what is happening, makes you feel the emotions; it leaves you

wondering how the twins grow and how Saavik, Kirk and Spock will get on if their paths cross.

SAAVIK Published by Beyond Antares. 65 pages. Price (inc p&p): UK £4.00; Europe and surface to all countries £4.75 (\$8.50); USA (air) \$10.00; Australia (air) £6.50.
Fran Ball,

CONTINUUM - A 1701-D zine @ £3.50 Reviewed by Lorraine Goodison

At just over £3 for 89 pages, this zine is not only excellent value, it's also a damn good read! It consists of three long stories with illos by Tina White and Janet Lawn.

The first story, 'A Friend in Need' by Steve Tidey, concerns a talk between Riker and Troi after the events of 'The Child'. Well written and paced, it's an excellent follow-up to the episode.

'Alas for the Dinosaurs' is the longest story and Janet Lawn presents us with an intriguing look at the hidden links between Q, Nagelum and other 'super-beings' encountered in the Star Trek universe. Captain Picard quite literally disappears from the bridge and Riker and Co. have to find Q in order to get Picard back. In the process, both Picard and Riker discover something more about the Q Continuum, Geordi gets his sight, Worf scratches an itch and Data finds being Human isn't what he thought it would be. I did think Geordi adapted far too quickly to normal vision - he'd have to relearn - but that apart, there are interesting ideas which provoke discussion. There are a few unfortunate typos, but 'Alas for the Dinosaurs' has some marvellous turns of phrase and characterisation.

Annette Neal's 'Away Team' comes up with a deeply-rooted reason for Riker's aversion to Picard's beaming down on occasion, a reason which Riker himself is unaware of until the Enterprise makes first contact with a new race. Riker, unable to explain his determination to flaunt Starfleet orders, ends up relieved of duty while Picard, Troi and Pulaski try to discover the truth. Like its companions, this story is also very well written, but I had difficulty in believing that Picard would react as he did, especially since this story is set during the second season when he understands Riker more. Further into the story Picard regrets his initial reaction, but it still didn't ring true for me. However, the tale is nicely resolved and rounds off a zine well worth spending your credits on.

CONTINUUM - A 1701-D zine, 88 pages, price £3.50 SAE to Annette Neal,

THE BEGINNING AND THE END by Simone Mason. Reviewed by Sandy Catchick

I recently obtained a copy of this zine from "At the Sign of the Dragon" bookshop in Richmond (East Sheen), Surrey. I was so impressed with it that I had to re-read it almost immediately, and felt compelled to tell everyone else about it (after all it is a pity to keep good news to yourself!)

As the title suggests, the story starts with Captain Kirk taking over command of the Enterprise from Christopher Pike, and inheriting Mr. Spock as his Science Officer and acting First Officer. In this case Dr. McCoy is already on board, but has his own problems with his divorce and does not have the time to worry about their solitary Vulcan.

The story traces the relationship between Kirk and Spock. Despite a series of adventures, the captain feels no closer to knowing his Vulcan officer than he did when he first came aboard. He believes he understands why Spock maintains a dignified, arms-length relationship with the Human crew, but he is unable to break through the Vulcan's rigidly maintained barriers. Kirk is determined to break though as he indicates early on in the story when playing Spock at chess. "I will

win sooner or later, Mr. Spock," he says, adding silently And not only at chess. Spock replies "You may win at chess, Captain." The lines of battle are firmly drawn, but the stubborn participants are unwilling or unable to move from their early positions.

It is not until the Enterprise comes into contact with a race of aliens and Spock is faced with the choice of revealing his secret or letting his captain die, that a real relationship is established.

This part of the story is beautifully told with deep understanding of Human and Vulcan sensibilities and emotions. I will not spoil it for you by telling you about the choices made or the results of the actions taken. You will have to read the zine to find out what Spock's secret is, how it is revealed, who learns of it and how they all deal with it. Suffice to say, I came away feeling that I had learned something new about both Kirk and Spock and about this particular race of aliens from this superbly written story of the growth of their relationship.

The zine ends with the completion of the 5 year mission and the choices faced by the officers of the Enterprise. The beginning of the mission is what enables them to face the end and come out of it the way you would expect - together!

I recommend this zine as an excellent piece of story-telling. If you are anything like me you will not be able to put it down, and you'll want to read it again and again.

STORY SUBMISSIONS

by Valerie Piacentini

We are often asked how a writer should go about submitting stories to a zine. Here are a few guidelines which might help.

The first point is, don't be nervous. Editors are only too pleased to look at stories from new writers - even the best zine contributors had to begin as unknowns. Many of our best writers have sent their first story to us with a letter saying, 'I don't think this is very good, but would you look at it?'

Don't be embarrassed if you feel your grammar and punctuation are not up to standard. It's part of the editor's job to deal with these things. One of the most popular writers to contribute to ScoTpress is dyslexic; as editors we work with her, and it is impossible to tell. We also have several contributors for whom English is not their native language; we edit to achieve a balance between the individuality of their work, and the flow of the narrative.

When you have completed your final draft, decide which zine you would like to send it to. This is a matter of individual choice, and might be either the house zine of a club you belong to, or an independent press. You should only submit the story to one zine at a time. Some writers have submitted stories to two zines and been accepted by both; zines are expensive enough without the reader discovering the same story in zines put out at the same time by different editors. It would be as well to check for any editorial policy; there is no point in submitting a series-based story to a Next Generation zine, or a death story to an editor whose policy excludes that subject. Adult material should, of course, not be sent to a genzine.

It is not necessary that your submission be typed, although this is obviously easiest for the editor. A hand written manuscript can be sent, but for the sake of the typist's eyesight, should be clearly written and not too tightly crammed onto the page. Pages should be numbered, and your name and address should appear on the draft, either at the beginning or the end.

Many zines now are produced on home computers. If you use one, it is worth

mentioning this to the editor, as a copy on disc as well as a hard copy will be greatly welcomed if the machines are compatible.

Before you send off your draft make sure that you have kept a copy, either a carbon or a photocopy. Things do go missing in the post, and it would be tragic if the only copy of your story was lost.

It is very helpful if you could enclose a stamped addressed envelope with your submission; it is surprising how postage costs mount up. If you are sending to an overseas editor, two International Reply Coupons will cover airmail postage.

Different editors have different methods, but I will describe the ScotPress/IDIC way of dealing with submissions so that you will know more or less what to expect.

As soon as a story is received by either Sheila or myself it will be acknowledged. Holidays, illness or the newsletter deadline can delay our response, but if you have not had an acknowledgement of your story within three weeks, please write to enquire; in normal circumstances you should expect to hear within a week to ten days.

Sometimes it is necessary for us to discuss a story before acceptance. Because we live the width of the country apart, it may take a little time for us to get together, and this will delay our final acceptance of your story; however, we will have indicated that in our letter of acknowledgement.

While our reply is often a straightforward acceptance, sometimes there are points we wish to raise with the writer. Errors of fact (pockets in series uniforms, Klingons using phasers rather than disruptors, etc.) are minor alterations and will be dealt with at the editing stage. Sometimes there is a contradiction in the story, which therefore requires more work; we will indicate that, and suggest what we feel needs to be done.

All such major alterations are done by the writer, and of course you are free to agree or disagree with the editor's suggestions.

Occasionally, we have to reject a story completely. Often this is due to the fact that it falls outwith our policy guidelines, but very occasionally we feel that the story just needs too much work to be ready for publication. However, this is purely our opinion.

If you do receive a rejection from an editor, there should be a letter of explanation with it. You may, in the light of that letter, wish to submit your story elsewhere, and I would urge you to do so.

When your story has been accepted, you should be given some indication when it will appear in print. It is not always possible to be accurate, as much depends on how much material the editor has in hand, and the need to produce a balanced zine. At ScotPress, we would expect to use a story the same year; however, if we have several submissions by the same writer and use them in consecutive issues, obviously this will take longer.

It is normal practice for a contributor to receive a copy of the zine in which his/her work appears; this can make contributing an excellent way of increasing your zine collection at minimal expense!

Artwork is always welcome as a submission. There are certain restrictions as regards reproduction - colour, and subtle shading, are lost. Black and white All drawings are the best medium, and can be either portraits, or scenes. An artist can work either freely, submitting their own ideas, or to assignment, working on illustrating stories. Cover designs are always needed - you will see from previous issues the type of thing required.

Pen names may be used, but an editor must have a name and address for all contributors. These are always treated confidentially, and will not be released without your permission.

Finally, remember that editors are fans like yourselves, producing zines for the love of Star Trek, and as their contribution to fandom. They want you to join in, and will be as helpful and constructive as possible. Don't be afraid to ask questions, to look for help or information. Above all - go and dig out that hidden manuscript.. and send it in.

NEW ZINES

Check Zine Ads for ordering details.

IDIC

HOME TO BOOST 3 - includes Exposure by Sheila Clark - Spock goes missing overnight on a planet of eternal winter; What Would You Have Done by Valerie Piacentini - Spock is ill - could it be pon farr?; The Teeth of the Lynx by Sheila Clark - Spock blames himself for Kirk's death and leaves Starfleet; The Test by Sheila Clark - Kirk and Spock must take a planet's 'test of manhood'. 74 pages. UK £3.05; USA \$12.50 air, \$9.00 surface; Europe £4.05; Australia £6.00. Order from Sheila Clark.

ScoTpress

MAKE IT SO 2 - more stories about The Next Generation characters. Why did Crusher leave the Enterprise? Two writers suggest a reason; Admiral Spock goes aboard the NCC-1701-D - for a specific purpose; the crew keeps meeting people who cannot possibly be there; and featuring Link by Teresa Abbott, a 9-page story about the Traveller. 100 pages. UK £3.50; USA \$13.75 air, \$10.25 surface; Europe £4.50; Australia £7.00. Order from Sheila Clark,

STAG

STAR VOYAGE 4 - "STAG GENZINE" 43 page one story zine, "The Horla's Lair." Uhura is trapped in the Horla's Lair and it is only a matter of time before she is lost forever. Kirk has to solve the puzzle or face the consequences. Story written by Pony Godic. Price: £1.95 UK; £2.50 Europe; \$5.00 USA; £5.00 Australia. (US Dollars only accepted, as bank charges make payment by cheque impossible.)

Order from Margaret L Richardson, STAG H/Q,

- make cheques payable to STAG.

NEW ENTERPRISE LOG 14: 61 pages, short stories, poem, crossword, wordsearch, illustrations. Stories: "The Strangest Dream" - Kirk's dream is more real than he realises; "After Deneva" - What happens to Peter Kirk after 'Operation Annihilate'; "Double Enterprise" - Kirk and his crew are accused of an attack on an unarmed settlement, light years away from their known position; "Traitor" - A leak in security and Kirk decides to find out who.

Price UK £2.20; Europe £3.75; USA (surface) \$8.00, (airmail) \$10.50; Australia (surface £4.50, (airmail) £6.00. Cheques/Po's payable to: THE NEW ENTERPRISE and order from: Jacqui Clarke,

ZINE ADS

You can send your Zine Ads to either Janet or Sheila. While we will try and print them in full we reserve the right to edit for length if necessary. We will print these ads in three consecutive newsletters only unless we receive an update.

IDIC

HOME TO ROOST 3 - stories by Sheila Clark and Valerie Piacentini that were originally printed by editors other than ourselves. UK £3.05; USA \$12.50 air, \$9.00 surface; Europe £4.05; Australia £6.00. Order from Sheila Clark,
Nos. 1 & 2 still available, each U.K. £3.45;
U.S.A. \$13.65 air, \$10.15 surface; Europe £4.45; Australia £6.95.

IDIC - We are soliciting submissions of fiction, poetry and artwork for proposed IDIC zines, either short stories for a genzine or long ones for publication on their own. Anything (Original Trek or TNG) considered except explicit sex or K/S. Submissions should be sent to Sheila or Valerie - addresses on last page.

ScoTpss

MAKE IT SO 2 - more about the Next Generation characters by Teresa Abbott, Scott Carrick, Jacqueline Comben, Nola Frame-Grey, Lorraine Goodison, Lesley McCartney, Sue Meek, Karen Sparks, Linda Wood. UK £3.50; USA \$13.75 air, \$10.25 surface; Europe £4.50; Australia £7.00. Still available **MAKE IT SO 1** U.K. £2.90; U.S.A. \$12.50 air, \$9.00 surface; Europe £3.90; Australia, £6.65

ENTERPRISE - LOG ENTRIES 79 - UK £3.45; U.S.A. \$13.65 air, \$10.15 surface; Europe £4.45; Australia £6.95. Still available - **E-LOG ENTRIES 71, 73 - 78**; ATTUCLAC; **BLOOD OF OTHERS**; **CRYSTAL CLEAR**; **ENTERPRISE INCIDENTS 8**; **GSAZARA**; **ORION INCIDENT**; **SOMETHING MISSING**; **SPINNER OF NIGHTMARES**; **STAR TREK CREDITS**; also a few copies of one or two other titles. SAE for list of prices. Sheila Clark,

We are soliciting submissions for ScoTpss zines - stories, poems, artwork - of both original Trek and TNG material, either short stories for ENTERPRISE - LOG ENTRIES or MAKE IT SO, or long ones suitable for printing on their own. No stories about death of main characters (except Yar!), movie-based stories, K/S or stories about other ships; these are, after all, the voyages of the Starship Enterprise... (in either incarnation). Send submissions to Scotpress, Sheila Clark,
or Valerie Piacentini,

NEW ENTERPRISE LOG 14: Now available. 61 pages, short stories, poem, crossword, wordsearch, illustrations. Price UK £2.20; Europe £3.75; USA (surface) \$8.00, (airmail) \$10.50; Australia (surface £4.50, (airmail) £6.00.

NEW ENTERPRISE LOG 13: 61 pages of short stories, poems, artwork, wordsearches etc etc. Price UK £2.00 including post and packing.

THE MORBIUS SYNDROME - by Janet Lawn. 150 pages. Beautifully illustrated by Steven Matijas, price UK £4.50. Cheques/POs payable to: THE NEW ENTERPRISE and order from: Jacqui Clarke,

STAG

STAR VOYAGE 4 - "STAG GENZINE" 43 page one story zine, 'The Horla's Lair.' Uhura is trapped in the Horla's Lair and it is only a matter of time before she is lost forever. Kirk has to solve the puzzle or face the consequences. Story written by Pony Godic. Price: £1.95 UK; £2.50 Europe; \$5.00 USA; £5.00 Australia. (US Dollars only accepted, as bank charges make payment by cheque impossible.)

THE OTHER SIDE OF ME 2 "STAG GENZINE". Zine based on the character of Christine Chapel. Two stories. Price £1.00 UK. (UK order only, very few copies left.) Merchandise also available: Photostamps, writing paper and slogan stickers, SASE for list. Order from Margaret L. Richardson, STAG H/Q,
- make cheques payable to STAG.

UNIVERSER & UNIVERSER 2 - Star Trek poetry and prose, Price each: UK £2.00, Europe £3.00, Austr./Japan £3.50, USA \$5.00, including postage. Also available - zines containing stories about other characters played by Leonard Nimoy. Copyright Tsaela Press. All available from Linda C Wood, Scotland. Other zines by Linda C Wood are available through 'Spotlight'.

Zines from 'Spotlight' - Leonard Nimoy International Fan Club'. **CONTRAST** 10 now available plus Carol Hart's **DAY OF THE HAWK**. £2.00 each, including postage. Please

Full list

send orders to Carol Davies,
available on request.

RING OF TOLATH - full length zine by Gail Adams, the follow up to the sell-out 'Suspicious Allies'. £3.00 (inc of p&p). KATRA II - New Zealand's Klingon oriented zine. Now available in the UK exclusively from FIB. £2.50 (incl. of p&p). Other zines available - SAE for list. Please make all cheques/POs payable to 'FIB' and order from Ros Liddle,

THE FINAL ACCEPTANCE by Oriel Cooper. A STATION GAMMA 1 publication. 4 short stories about Spock. £1.30p inc p&p. Available from Oriel Cooper,
Cheques/POs payable to Oriel Cooper please.

STAR TREK STARS. Star Trek novels - various Star Trek zines in French or English available. For details, please send addressed envelope and IRC to N Comtet,

Many zines available, send SAE plus two IRCS for list. Order from Bill Hupe,
(Bill apologises for the recent delay in answering
mail as he was in Australia. He is now home, and everyone who wrote should now have
had an answer.)

BEYOND ANTARES PUBLICATIONS

SAAVIK by Lynda Allen Ainsworth and Karen Sparks. Winner of the Midcon 88 Fiction Competition. 65 pages. It has been three years since Genesis. Saavik, now a mother, is recalled to Starfleet. How will she resolve the conflict between motherhood and duty? Prices (inc p&p): UK £1.00; Europe and surface to all countries £4.75 (\$8.50); USA (airmail) \$10.00; Australia (airmail) £6.50.
TRANSTATER 6: General Star Trek stories. 78 pages. Prices (inc P&P) U.K. £3.75; Europe and surface to all countries £4.50 (\$8.00); U.S.A. air \$9.00; Australia air £6.00. Still available TRANSTATER 5: U.K. £3.65; TRANSTATER 4: U.K. £3.00. Please make cheques/POs payable to Beyond Antares foreign drafts/money orders payable to Fran Ball. No foreign currency except American dollars accepted. All zines available from Fran Ball,

RAYNESFORD PRESS

The following zines are available on order from Kay Stagg,

Postage and Packing as follows: One zine - £1.20:

Two zines - £2.00; Three zines - £2.30; Four zines or more - £2.75

Please make cheques and POs payable to Kay Stagg. International orders - please send s.a.e. or I.R.C. (International Reply Coupon) for overseas postage.

General Star Trek stories - Kirk, hurt/comfort

STARGATE 1 - 135 pages - £3.25) Stories by Shirley Buck, Kay Stagg

STARGATE II - 167 pages - £3.50) and Steve Tidey

STARGATE III - 135 pages - £3.25 Stories by Shirley Buck and Kay Stagg

MUTARA - 46 pages, £1.50

FREEDOM by Kay Stagg (full length Kirk story - 167 pages) - £3.50

TO CATCH A BUTTERFLY by Shirley Buck (full length story) - 135 pages - £3.25

TOO MANY AVENUES by Kay Stagg. (full length story - 171 pages) - £3.50

VILLAGE PRESS ZINES. Rosemary Wild, Ed. All zines are based on the K/S premise, new readers please include age statement and statement that you understand the premise.

LOCUSTS AND WILD HONEY Reprint of 1984 zine. U.K. £5.00, USA \$17.00; Canada £7.50, Australia £8.00, Europe £6.00.

THE VOICE A different kind of K/S, the Kirk and Spock of the series in a mature relationship. Warm, attractive characters, really original plots. (No slaves, pon farr or death.) Fiction by Stuart, Rivers, Daniels and Rowes.

No.1, 2 each U.K. £3.50, Europe £4.00, USA \$12.50, Canada £5.00, Australia £6.00
No.2 U.K. £5.00, Europe £6.00, USA \$17.00, Canada £7.50, Australia £8.00.

K/STAR NOMINEE

No.5 U.K. £5.50, Europe £6.50, USA \$19.50, Canada £8.00, Australia £8.50.

SURAK AWARD WINNER

IN THE WILDERNESS Out of print until Spring '89. A flyer with price will be available early in the New Year. Special zine, fine writing and stories. WINNER OF 5 SURAK AWARDS

IN THE WILDERNESS II 150 pages. Now available. U.K. £6.00, Europe £7.00, USA \$22.00, Canada £9.00, Pacific £10.00.

Mrs Rosemary Wild,

A PROPER PANTOMIME. An Enterprise Originals Star Trek zine. Short Stories of a Humorous Nature. Price: EO Members £1.50, non-members £2.00 inc P & P. A **COMEDY OF ERRORS** Short humorous stories by Ray Dowsett, Jeremy S. C. Broadribb and Jacqueline Y. Comben. Price: EO Members £1.35, non-members £1.85. Please order from Jacqueline Y. Comben,
'Enterprise Originals').
(Cheques to

TESSERACT 4 - A Star Trek genzine containing a variety of stories, poetry, artwork and a little humour. Spiral bound. Price £3.75 **TESSERACT 3** - Price £1.95.
TESSERACT 1 - Price £1.40. Price includes postage. Order from 'Mourne Press'

EMPATHY

IF... by Anon, £1.50

MONTAGE by Susan C Broughton and Rosemary Hull, £2.00

VALHALLA CANDIDATE by Robin Hill, £4.00

Order from Keith A Jackson,

Postal orders and cheques should be made payable to Keith A Jackson.

BSFR

OF SONGS UNKNOWN by Charlotte Allery BSFR Members £3.40 Non-members £3.90

CHILDREN OF THE LOST by Jacqueline Comben BSFR Members £3.40 Non-members £3.90

Order from BSFR, Rod Summers,

MERRY MEN PRESS

FIRST TIME zines contain explicit K/S stories, art and poetry and often include detained sexual scenes between James T. Kirk and Spock, generally of the USS Enterprise (although alternate universes are possible). If that doesn't warn the unwary, they won't understand what they're reading any way.

The zines contain assorted stories, all based on the 'first time' (ie the first time the boys get together). No depressing stories allowed and every zine includes art (explicit and not) and wonderful poetry. All are spiral bound. All orders, if the zine is in print, are sent out promptly.

The First Time anthologies contain writing and artwork from the best in fandom, including - Allen, Barga, Black, Blaque, Bush, Cade, Carver, Charles, Fish, Frost, Fury, Gates, Gunty, Haga, Hood, Laine, Lyon, Martin, Parness, Price, Dragon, Feyrer, Horowitz, Jaeger, Laouang, Lovett, Parness, Soto, The Southern Cross, Whild, Wells, Zoot and more.

If there is anything I can help you with, or if you wish a more detailed flyer for an individual zine, please let me know. Prices are - \$18.00 US, \$24.00 foreign (ie Britain). US currency, please! FT 1 - 6 are in third edition, 7 - 18 in second, and 19 - 22 are currently in first edition.

Also available - **WITHIN THE MIRROR 1 & 2** - all Mirror-related K/S zines with happy endings. Good stuff, lots of art, and of course, on time! WTM 1 has been nominated for 2 long stories, art and best zine of the year! No. 1, \$24.00, No. 2, \$26.00 (foreign prices) and **BESIDE MYSELF**, an all first time story from the first meeting of Kirk and Spock, spanning their lives into retirement. Tons of art. All stories by Robin Hood and her assorted pen names. \$24.00.

WARNING - these are explicit K/S homosexual zines. AGE STATEMENT REQUIRED!!
Merry Men Press,

MKASHEF ENTERPRISES

AS I DO THEE - an explicit K/S zine, stressing a loving, positive relationship; no undue violence, mayhem, slavery, torture or death. Nos. 1 - 3, \$22.00 each airmail;

No. 4. \$25.00; Nos 5 - 13, \$22.00 each. US currency only.

SHADES OF GREY: an explicit K/S 'menage a trois' zine. No. 1, \$22.00; Nos 2 & 3, \$25.00 each. No. 4 is planned for June 1989. IN TRIPPLICATE: A post ST/TWOK K/S story told in three parts. What if the Fal Tor Pan wasn't completely successful and McCoy was still mentally connected to Spock? And what if Kirk and Spock were only just beginning to realise their feelings for one another? \$15.00 ACT FIVE: K/S We now have the rights to this. Nos 1, 2 and 'Fantasies' \$20.00 each.

Non-Trek adult zines also available - A SECRET PLACE based on the TV show "Beauty and the Beast". Nos 1, 2 & 3 \$23.00 each. No 4 planned for June 1989. PRISONERS OF THE NIGHT: An erotic vampire anthology of original characters. Nos 1, 2 & 3, \$20.00 each. No 4 accepting submissions through 1st April 1990. SAE + 2 IRCs for guidelines. DYAD: A new multi-media "/" zine. SAE + 2 IRCs for info.

Mkashef Enterprises,

ARTFORUM - a proposed media art zine including an open dialogue between artists, editors and interested fans, reviews of zines from a visual viewpoint, and articles about design and art for zines. Nudes will be published in Artforum, so an age statement is necessary. This is planned as a quarterly production. SAE to Artforum, M A Smith,

GENERATION GAP 2 - A Star Trek fanzine including original and TNG stories. \$14.00 plus postage - U.K. \$8.00, U.S. \$3.00. Cheques, etc, payable to Page Lewis. Page's Press,

CLASSIFIED ASSIGNMENTS £1.00; **CLASSIFIED ASSIGNMENTS 2** £5.00; **K/S RELAY 2** £2.00
Prices include P&P. Some K/S material so age statement required for the above zines.

Also available Jean Lorrah's zines: EPILOGUE 1 £3.00; EPILOGUE 2 £4.00; JEAN LORRAH'S SAREK COLLECTION £2.50; NIGHT OF THE TWIN MOONS (NTM) £7.00; Jean Lorrah paperback novels:- (non-Trek): FIRST CHANNEL £2.50; SAVAGE EMPIRE £2.25; DRAGON LORD OF THE SAVAGE EMPIRE £2.75.

TAS (Trekkie Assassination Squad) zines - humorous zines sold for charity. Issues 1 & 2 75p each.

SAURIAN BRANDY DIGEST: US zine produced by Sylvia Stanczyk. Issues 7 & 8 £2.00 each, issues 30, 32, 33 £3.50 each.

MASIFORM D: US zine published by Devra Langsam of Poison Pen Press. Issues 13 & 14 £1.00 each; issue 15 £5.00; issue 16 £6.00; issue 16 £6.00. ONE WAY MIRROE £7.00

SPOCKANALIA: The very first ST zine. Originally published 1967/70. Reduced offset reprints: 5 issues. £10.00 the set of 5.

GRIP: US zine published by Roberta Rogow. Issues 29,30,31 £5.00 each.

All zines available from Janet Hunt,

Payment can be made by ACCESS, MASTERCARD or EUROCARD

ZINE AUCTION

Rare and out of date zines for sale including PRICE & PRIZE, COMPANION, SPOCK ENSLAVED, PRECESSONAL, FIRST TIME, PRIVATE POSSESSIONS, A QUESTION OF BALANCE, MATTER ANTIMATTER, OUT OF BOUNDS, NAKED TIMES, ONE NIGHT STAND, THYLA plus many more. For latest list please send SAE to Janet Hunt (address above.)

ACADEMY DAYS Three stories about Spock's years at Starfleet Academy, from his arrival to his final departure to join the Enterprise. Price £3.50 incl. p&p. SAE to Jackie Taylor,

AIRWAVES, multi-media zine with topics ranging from A-Team, Galactica, Blake's 7, Dr. Who, The Equalizer, Robin of Sherwood, Beauty and the Beast, Professionals, Knight Rider, Airwolf etc. Submissions always welcome, no limits to length but no 'Adult' fiction, please! Free copy of zine to all contributors. Zines have photocopies photo covers, 65 pages plus per issue. SAE for details and availability.

KNIGHT 2000 a Knight Rider based zine. SAE for flyer. Submissions welcome.

FLIGHT INTO SLAVERY: Battlestar Galactica & Blake's 7 crossover story. Now available as computer reprint. Photocopies photo cover. 59 pages. Prices UK £2.50 incl. p&p. Overseas: £6.00 incl Airmail (USA, currency accepted) No cheques in

dollars, please. IMO's/bank drafts must be in sterling.
Order from: Miss B Callaghan,

THE SMALL PRINTERS

Reprints of out of date Star Trek zines from the Reprinters (a branch of the Small Printers). Currently available, REPRINT 1 (stories by Meg Wright from out of print zines), AS NEW WINE by Meg Wright. From the Small Printers, a new ST zine, THE FLIGHT OF AYMOR by Ray Owen (alias Glen David) - life as a woman in the male-dominated Klingon Empire. The Small Printers also publish THE SMALL PRINT, a Professionals genzine - 4 issues so far. SAE for prices and availability to L R Muir,
We are considering reprinting THE PROBLEMS OF DR. PENHALIGON by Glen David (reviewed in IDIC) and would welcome SAEs from anyone who might be interested in this classic zine.

Mike Simpson is willing to proof read, edit and/or re-type zines, newsletters, stories, (any length) on his Amstrad PCW. Will soon be in a position to consider page make-ups on a Desk Top Publishing Package. FREE service, done for love. Enquiries to Mike Simpson,

A new amateur magazine '221B' featuring SHERLOCK HOLMES (with particular emphasis on Jeremy Brett's contribution to the role) is now available. '221B' is produced as an A5 booklet with a colour artcard cover (featuring photographs of Jeremy Brett and Basil Rathbone, and gold foil block. Professionally printed in off-set litho; it has 40 fully illustrated pages and covers a wide range of material. Something for everyone! (Further contributions are most welcome for future issues. Price £2.25 (incl P&P). Please make cheques/postal orders payable to: Miss Ann O'Neill. Order from: Miss Ann O'Neill SRN,

CONVENTIONS / ADVERTS / CLUBS / GROUPS

CONVENTIONS / GET-TOGETHERS

REC-CON The 28th British Star Trek Convention August 25th-28th, 1989
Hilton International Hotel, Leeds

Guest of Honour Todd Bryant (Captain Klaa in STV); other guests include Richard Arnold.

Registrations: £20 whole weekend; Friday/Saturday or Sunday/Monday £10; Children between 5-16 £10 whole weekend; Friday/Saturday or Sunday/Monday £5. Under 5s free. Room Rates: Single £21 per person per night; Twin/Double £17.50 per person per night.

Contact: Alec Lewis,

CON COURSE First North-German Star Trek Convention. October 6th-8th, 1989
Jugendgastehaus Hamburg-Horn. Organised by the United Federation of Star Trek Fans
Guests of Honour: Richard Arnold, H.G. Francis (well known German SF writer) and Kurt E. Ludwig (actor, Scotty's German voice)

Registration: DM 60.- (children under 12 free)

Accommodation in 6-bed rooms: Friday to Sunday DM 70., to Monday DM 90.- including meals. (International money order or Euro-cheques in German Mark only!) The programming will be bilingual German/English wherever possible.

Info/registration: Maren Mewes, Hammer

(Please enclose 2 IRCs and a large SAE)

UK fans interested in attending the above event, plus the opportunity for a little sightseeing. Why not join us in supporting this event....

** All inclusive price ** Luxury coach travel ** Bed & Breakfast

** Pick-up points between Leicester & Harwich.

Depart 5th October - Return 8th October Limited spaces available.

Full details available from Jenny & Terry Elson,

upon receipt of self stamped addressed envelope.

NE'ADRIAR 3 Star Trek Convention Sunday 29th October, 1989

Venue: Shepperton Moat House Hotel, Shepperton, Middx.

Registration: £8.50, £9.00 on the day.

Confirmed Guest: Rupert Evans Events: Guest Speakers, Charity Auction, Videos, Quiz, Fancy Dress Competition, Dealers Tables.

Send SAE for details and registration form to:

Claire Saunders,

MIDCON '89 The Midlands Eighth Star Trek Convention November 3rd-5th, 1989

Holiday Inn, Leicester

Guest of Honour Gates McFadden (please note change); Special Guest Richard Arnold

Registrations: £27.50 Children (accompanied) Under 5 75% reduction; 5-12 50% reduction, 13-15 25% reduction.

Registration Forms from: Midcon '89,

THE NINTH LEONARD NIMOY CONVENTION: November 10th - 12th, 1989

The Penguin Hotel, Leicester. Full film programme, spanning his career and including many rarely, if ever, seen in the United Kingdom except at the Leonard Nimoy Conventions. Registration £13.50 (one-day attendance and children £6.00). For full details and registration forms, please send SAE to Carol Davies,

FRONTIERS The 29th British Star Trek Convention 4th - 7th May, 1990

Norbreck Castle Hotel, Queens Promenade, Blackpool, Lancs.

Registration: £20.00 until 31/08/89 then £25.00. Children under 5 free, 5-12 £15.00 until 31/08/89 then £16.50.

Room Rates: £21.50 each in single or twin, £31.50 single in double room, per night incl VAT and full breakfast

SAE to: Frontiers c/o Alison Hopkins,

HOLODECK The 30th British Star Trek Convention 31st August - 3rd September, 1990

Stakis Norfolk Gardens Hotel, Bradford

Registration £25.00. Room Rates: £22.00 each in twin room, £25.00 in a single room, per night, incl. VAT and full Breakfast.

More details later.

CONQUEST: Thames Plytechnic, Dartford Kent September 14th-16th 1990

South East of England Star Trek Mini-con. SAE for details to Catherine Morrison,

NON-STAR TREK EVENTS

UFORIA 2 A Fanderson Convention Owens Park, Manchester 8-10 September, 1989

Confirmed Guests so far: Keith Alexander, Gerry Anderson, Ed Bishop, Dolores Mantez, George Sewell, Vladek Sheybal and Wanda Ventham.

Registration £25.00. Accommodation £48.70 for two nights in a single room plus all meals except lunch on Saturday. Day membership at door £16.00. Day members can join in the fun between 10.00 - 6.30 Saturday, or 10.00 - 5.30 Sunday.

SAE to Kate Runciman,

FRIENDSHIP COLUMN

PENFRIENDS WANTED I am 17, I adore ST, science fiction in general, role-playing, out of date music, reading, writing and Pavel Chekov. Any 'Randall and Hopkirk (Deceased)' fans out there would be appreciated, though anyone else is welcome too! Jayne Dearsley,

Kath (Gytha) White, age 28. Interests: collecting all and everything to do with Star Trek; reading; writing letters, stories and poetry; animals, particularly horses; collecting dragons; listening to music and messing with my computer. Would like to hear from anyone, any age, any sex, anywhere.

Kath White.

Peter Sneddon would like to hear from fellow ST fans. He enjoys horror movies, astronomy, collecting movie soundtracks and posters, and naturally, Star Trek. Contact Peter Sneddon, Irvine 79729.

(Tel:

Brian Longstaff is looking to make contact with fans in the Sheffield/South Yorkshire area for get-togethers and fun. Write to: Brian Longstaff.

Radwa Miscawy would like to write to other female Star Trek fans. There is very little available on Star Trek in Israel. Write to: Radwa Miscawy.

Christine Chapel Fans - are there any others out there? If so Deanna Susana, would love to get in touch.

Mike Mullen would like to know if there is a local ST group in the Leeds area. If not he would like to contact other members with the possibility of starting a group. Please write to Mike Mullen,

POCKET BOOKS AND PLAGIARISM! If any 'IDIC' members are interesting in assisting me I am presently attempting to compile as comprehensive as possible a list of official Star Trek books. Hardbacks, paperbacks, fiction or non-fiction, I would be interested to hear from anyone who has any unusual such publications on their shelves. I am also interested in compiling a popularity poll of fiction releases, so let me know your favourites.

Many people have complained of 'plagiarism rife' in TNG. I won't state whether I agree or not but I would be interested in hearing which Next Gen episodes are being compared to which 'classics', and a few ideas from the dissenters on what they would have liked to get in the new series and they feel they didn't ultimately get. I would like to enter into personal correspondence on this subject so the more comprehensive the better!

Mike Simpson,

SMALL ADS

FOR SALE German Star Trek material: Blish adaptations - Enterprise 7 & 11; Terra Astra Nos 228 (Die Lichten Zetars), 241 (Spock's Gehirn), 279 (Der Junker vor Gothos); Comic adaptation of ST-TMP; English DC-comics Nos 53, 54, 55; some articles from TV-magazines. Send SAE and IRC to Martin Stahl,

FOR SALE If you are interested in obtaining copies of old American/Canadian etc. zines contact Beverly Singer,

FOR SALE Large collection of Star Trek magazines eg. Starlog, Enterprise Incidents, Starburst etc., Trek Books, Poster Books, Cinema Brochures; Trek & Nimoy photos etc. All above in mint/good condition, some rare. Low prices for clearance. Send SAE for list to Caryl Sibbett,

FOR SALE Rubber stamps and stickers (various designs or your own), plus 'Airwolf', 'Trek' and 'Buck Rogers in 25th Century' photos, Gerry Anderson photos, annuals and kits, a few 'Trek' zines. Please send SASE stating interests to: Elaine Thomson,

FOR SALE ST books, photos, slides, rubber stamps, videos, zines, sehlats, tribbles etc. SAE to Simone Mason,

FOR SALE/SWAP Star Trek zines in mint condition. SAE for list to Christine J. Jones,

FOR SALE CONTACT Vol 1 - US zine, 1975. Apparently this is quite rare, so any reasonable offer accepted, starting at £6.00 inc P & P. Jayne Sayle,

FOR SALE "Star Trek-The Role Playing Game" - boxed, never used, as new. £7.00. Contact Christine Hornby,

WANTED Anyone who makes Star Trek Teddy Bears or Sehlats. I would like to buy some, but don't know where to send. Please contact Jenny Turner,

WANTED Log Entries 1-5, 8, 9, 12-22, 24, 26, 47-50, 56, 57 and 59. Enterprise Incidents 4 and 5. I will pay any reasonable price for good condition copies. Freda Boydell,

WANTED Any zines containing Christine Chapel or Spock/Chapel stories. Please state price. D. Susana,

WANTED Did anyone at Sol III take photos of Guy Vardaman in his uniform - also of TNG slides, in particular De-Kelley and Patrick Stewart in uniform together, and Patrick in cap with horses. Sheila Cornall,

WANTED I would like to buy second hand copies of early LOG ENTRIES, also second hand copies of ENTERPRISE LOG ENTRIES and COMPUTER PLAYBACKs. I will pay any reasonable price if anyone is interested in selling them. Please contact Jenny Turner,

WANTED I would like to buy second hand copies of Star Trek novels and zines, also TNG. Please send your list with prices, incl postage to: Raffaella Core,

STAR TREK FAN CLUBS

1701 A-D A new club for Next Generation fans. Dues £3.00 for 4 newsletters. SAE to Annette Neal, 96 Long Lynderswood, Lee Chapel North, Basildon, Essex SS15 5BA.

BEYOND ANTARES: A ST club set up to serve fans primarily in the UK, but with members world-wide. Newsletters include all the latest news regarding ST as well as more general information on the original series, TNG and the films. Membership dues per year (6 newsletters): UK £3.50, Europe £5.00, USA (air) \$12.00, Australia (air) £7.70. SAE to Sue Toher,

BRISTOL STAR FLEET REGISTRY, Rod Summers,

EMPATHY, Carol Keogh,

ENTERPRISE ORIGINALS: A club for Star Trek fans who remember the time before Trek, before the first Sputnik... the time when 'Journey into Space' really was fiction! We publish quarterly newsletters which are purely about Star Trek with no actor-related or other media connections. We have room parties at Star Trek Conventions and publish zines with reduced price to Members. Dues are £4.00 per year. Sterling only accepted. To join s.a.e. to: Ruth Brown, Membership Secretary and Treasurer,

'Ed Highly recommended for friendly, chatty and informative newsletters.'

FARPOINT: 6 N/Ls year, membership for the UK is £5.00. For further information send SAE (UK) or International Reply Coupon (Overseas) to: Keith R. Gooch,

FEDERATION INFORMATION BUREAU (FIB) - 4 n/s per year. Membership £3.00 per annum.
Sample newsletter - 4 first class stamps.

GENESIS 2: Kathy Yates,

INTREPID: Tina Hewitt,

SHEFFIELD STARFLEET: Dues £3.50 for 4 newsletters per year. Lynne Butler,

STAGE 8 - a British fan club for fans of STAR TREK: THE NEXT GENERATION. Send 9" x 4" SAE (overseas, 9" x 4" self addressed envelope and IRC) to Stage 8, c/o Ms Linda Hepden,

STAR BASE SWINDON: Membership Secretary Delia Robinson,

STARSHIP EXCALIBUR: Shirley Pay,

STAR TREK ACTION GROUP: Britain's largest and longest running Star Trek fan club. 6 newsletters per year with reviews, pen pal and friendship columns, news on the actors, articles on original and new series, plus news on the movies. We also offer a substantial selection of merchandise from UK and overseas. Dues: £4.00 UK, £6.50 Europe, £11.00 USA (Airmail), £11.00 Australia (Airmail). For a sample newsletter and membership form send a 6 x 4 self addressed stamped envelope to: Margaret Richardson,

STAR TREK STARS. A French Star Trek club specialising in Star Trek actors. 4 n/l's (in French and in English) a year. For full details, please send addressed envelope and IRC to Star Trek Stars,

STATION GAMMA 1 SW QUADRANT: Gloucestershire based ST club. Meetings every 8 weeks; 4 N/Ls per year. Dues £4.00 per payable in December). SAE to Cay Hart, "Byways" 1 Brookfield Lane, Churchdown or Oriel Cooper,
The club is a BSFR affiliate.

TRANSWARP (a club for over 18s): Terry Elson,

STAR FLEET COMMAND: A German ST club, 6 N/Ls and one fanzine (in German language) per half year. Membership 17.50 DM per half year. For further information send SAE and IRC to Michael Richert,

LOCAL GROUPS

Note: Local groups are mainly social groups and don't put out newsletters unless specified.

THE AWAY TEAM Glasgow Star Trek Local Group. SAE for info to Catherine Melrose,

THE LANDING PARTY Edinburgh Star Trek Appreciation Society. A new local group which is open to all fans over the age of 18. Membership subscription is £2.00 per annum. Meetings every month plus a quarterly newsletter SICKBAY. Send SAE to: The Membership Organiser,

NOTTINGHAM STAR TREK GROUP A local group for people in and around Nottm locality. Meet weekly - venues vary. New members always welcome, for more details send SAE to: Elaine Oldham,

THE OUTER ZONE Local science fiction group which meets approximately once every month in the uncharted backwaters of the unfashionable end of southern England. SAE to Sue Parker,

STAR SEVEN Mainly a contact group with infrequent group meetings, covering North East of Scotland - Aberdeen - Inverness. Anyone welcome. SAE to Maggie Symon,

ACTOR FAN CLUBS

DEFOREST KELLEY INTERNATIONAL APPRECIATION SOCIETY, Lynn Campion,

"G.H.T" George Takei's Official Worldwide Fan Club. For details send SASE/IRCs (for overseas), to: Ena Glogowska,

SPOTLIGHT - LEONARD NIMOY INTERNATIONAL FAN CLUB: Four newsletters per year. For details send SAE to Carol Davies,

WALTER KOENIG INTERNATIONAL US Club, UK Contact: Pam Clarke,

OTHER FAN CLUBS/GROUPS

THE THIRTEENTH TRIBE: the British Battlestar Galactica Fan Club. Quarterly newsletters, many fanzines and other merchandise available. Enquiries to:

THE NETWORK - a quarterly discussion zine for MAN FROM U.N.C.L.E. fans. Includes letters, artwork, reviews and comment, information on fiction zines and other merchandise. Rates per issue are UK 70p; Europe £1.00; USA \$2.50; Pacific £1.50 or equivalent in Australian dollars. Sterling payments by cheque/postal order/stamps, other currencies cash/US stamps only. Miss Jay Felton,

CAVERNS OF CHAOS: DUNCAN REGEHR APPRECIATION SOCIETY (*formerly Caverns of Chaos - Duncan Regehr letterzine*). Now COC has mutated into a fan club and is orientated around Duncan Regehr, and the programmes he has worked on. Dues: UK £3.50, Europe £4.50, Abroad £5.50. For further details send an SAE or IRC to Miss Amanda M Horton,

ADZINE. A quarterly newsletter which lists everything fannish, from fanzines to conventions to want ads. £1 per issue. Ads are free to subscribers, so feel free to send me details of your club, zine, con, whatever when you subscribe. Multi-media fanzines and photographs also available. Send large SAE for list. Janet Ellicott, 43 Brooksbank House,

F.L.A.G. The Official British Knight Rider Fan Club. SAE to Mrs S. Jarvis.

FANDERSON The Official Gerry Anderson Appreciation Society. Membership includes six issues of 'Fanderson News'. Cost: U.K. £7.00, Europe £9.00, USA/Canada £11.00 & Australia £13.00. For a membership form please write (including SAE) to Andrew Thompson,

RANDALL AND HOPKIRK DECEASED APPRECIATION SOCIETY SAE to

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These shops sell Science fiction, fantasy, Star Trek and media books and they have a mail-order service.

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for more info.

6"x9" SAE

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ST paperbacks, Lincoln
patches & insignia etc, Collectors plates & mugs, Videos, Models, Photographs and
Posters. (Also Mail order, SAE for catalogue (same size as newsletter).)

The deadline for submissions (articles, reviews, ads, etc) for the next newsletter
is September 7th. Please send everything to Janet unless otherwise specified.

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Sheila Clark,
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Dues UK £5.00, USA Air \$13.50, Australia £9.00, Middle East £7.50, Europa £7.00

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Typing, layout and initial edit by Janet Quarton; proof-reading and final edit by
Sheila Clark and Valerie Piacentini.

Printed by Urban Print, 57 Perth Road, Dundee. Packed by Sheila's Chain Gang.

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